



**DIE FORM
TANZWUT
LACRIMOSA
DIARY OF DREAMS
NOOK KARAVAN FOLK + CESAIR
SCARLET SOHO + METROLAND
HULDRE + SKEPTICAL MINDS
DER KLINKE + VIEON**



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*Deathrock, Batcave, Coldwave, Minimal, Synthpop
Postpunk, New Wave, Gothic & EBM*

WOOL-E TOP 10

Best Selling Releases
(July/August/September 2014)

1. **KLINIK**
Box (8CD)
2. **LUMINANCE/ACAPULCO CITY HUNTERS**
The Cold Rush (MC)
3. **XENO & OAKLANDER**
Par Avion (CD/LP)
4. **LUMINANCE**
The Light Is Ours (12"/MC)
5. **ASMODAEUS**
Lies And Logic (LP)
6. **VARIOUS**
Romance Moderne II (LP)
7. **VARIOUS**
Transmission Barcelona (LP)
8. **PARADE GROUND**
Strange World (CD)
9. **KLINE COMA XERO**
Kline Coma Xero (LP)
10. **POLICE DES MOEURS/ESSAIE PAS**
Split (12")



WOOL-E TAPES

Wool-E Tapes is a spin-off of Wool-E Shop to release everything its owner likes on tape

WET010 – Luminance/Acapulco City Hunters – The Cold Rush C36

WET011 - Woodbender/Cinema Perdu/The [Law-Rah] Collective - Blue Ruins Under Yellow Skies C58

WET012 - Sebastien Crusener – Dwaalspoor C80

WET013 - Man Without World - And Then It Ends C70

WET015 – Various - The 15th C44

Coming up: Luminance repress, Transfigure repress, Factice Factory, The Broken Window Theory,...

Still available:

WET001 – Woodbender – Coincidences C55

WET002 – Cinema Perdu – Reworks C100

WET005 – Breast Implosion – Necronomicon C110

WET007 – Kingstux – Red & Blue C36

WET008 – Kevin Strauwen – Moving Sound & Music For Film C37

For sounds, check our bandcamp page:
<http://wool-e-tapes.bandcamp.com>

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MAGAZINE & WEBSITE

Ward DE PRINS

VIEON - Starfighter (MP3)

(Analogue Trash Records)



I guess you have never heard the name before. Neither did I, mind you. But from the very first moment I was hooked on this. It even made me dance before writing this and no, I'm not on the booze! It's just a fact that if a band combines Kraftwerk with Jean-Michel Jarre discobeats that you have something irresistible! It sounds old without being dated. I mean I can imagine John Travolta putting on his dancing shoes on this one, but it has a contemporary feel too. Imagine a soundtrack by John Carpenter being remixed by Giorgio Moroder and you have the sound of Vieon. Yeah, that good! This free single is the foreplay of their full length album *The Sound Of The Future* that will be released this September. *Starfighter* is available as an exclusive free download via AnalogueTrash Records. [DB]

NULLVEKTOR - Marathonmann (CD)

(Hands Productions)



Music and producer wizard Stefan Böhm already delivers his 4th album for the Hands label. Maybe Stefan is better known as a former member of Mono No Aware, and his projects with S.I.N.A. or Psychobitch. This album is really variable in sound, the mix between industrial, noise and techno is brilliantly build up in most tracks, and typical for Nullvektor. Stefan refines his style on this album, Rhythm industrial sounds, noise pop, techno trips and sparks of EBM, this album has it all. For people who think most 'Hands'-issues are too experimental should have a listen to this one, but pay attention, Nullvektor stays industrial of course. Tracks like 'Ein Letztes Mal', is pure old school noise beats and harsh sounds. [PH]

FUNKER VOGT - Survivors Collector's Edition (CD)

(Repo Records)



Survivor is one of the most important releases of the cult band Funker Vogt, and finally it is available again on CD. The Collector's Edition comes in a 3 CD digipak, containing the following releases: *Survivor*, *Revivor*, *Date of Expiration*, *Red Queen* (feat. Joke Jay of And One: a great ballad and thus a rare pearl in this genre. 5 remixes are done: Humpy Dumpty, The Cheshire Cat, The Mad Hatter, The White Rabbit and T.O.Y.) plus some bonus material like rare and unreleased tracks. Completed with a detailed booklet and for the first time including all lyrics. If you haven't got it already and are a fan: don't hesitate! Otherwise it's a great gift for someone who has to get to know them! Once again it became very clear that this band has been copied a lot over the years, but most of the copies are just crap, so you better stick to this brilliant original! The future is bright! [FvM]

COCKSURE - TKO (12")

(WaxTrax!)



It's clear Revolting Cocks/Ministry collaborator/composer Chris Connelly and Jason Novak are here to stay! With 'TKO' (12") the duo is not only reviving the good old Waxtrax! sound, but also the actual label it self! With the opening song, 'TKO Mindfuck' they seem to have dugged even further and deeper in to the RevCo vault! Of course, the guest appearance of one of the three original Revolting cocks founders Richard 23 of Front242 is at least partly responsible for this. The same goes for 'The Nurses of Cocksure Island', the second track on this 12", over four minutes of pure electronic mayhem with an almost hypnotizing and distorted mantra chanting from back to forth. The third track is yet another remix of 'Guilt, Speed & Carbon', a song that was already on their debut EP, but this time in the 'Degreaser remix' version. So, get the wax out your ears and play these trax! Loud and hard! [FG]

BIMFESTXIII

19-20.12 - ZAPPA - ANTWERP

DIE FORM

DARK EXPERIMENTAL ELECTRONIC / POST-DECONSTRUCTION / FR

BORGHESIA

LEGENDARY CHITARRA MINUS 301 BM NEW ALBUM + CLASSICS + CROATIA / SVENET

COCKSURE

FEATURING - CHRIS CANNED (DR. VOILAGE COCKS/MIMSTRY) - USA

THE FORCE DIMENSION

CULT ELECTRO/EBM/BALE - KY RECORDS - FIRST & WORLDWIDE 2014 EXCLUSIVE 13X-REBACK SHOW - NL

AGENT SIDE GRINDER

MINIMAL/ELECTRO/SYNTH/POP/WAVE/QUINTET WITH STUNNING & ENERGETIC LIVE SHOW - SE

GAYTRON

PLASTIC NOISE / PRESENCE SIDE PROJECT - D

TYSKE LUDDER

ELECTRO/INDUSTRIAL/EBM - D

SERPENTS

RARE LIVE SHOW - ELECTRO/EBM - D

DER KLINKE

DARK ELECTRO IN THE BELGIAN TRADITION

FULL CONTACT 69

CROSS-OVER/ELECTRO/EBM - D

POKEMON REAKTOR

HARD & DERANGED ELECTRO/EBM - D

E-DRIVER 69

CROSS-OVER/ELECTRO/EBM - D

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"Rayon X", the new DIE FORM album finally emerged after a three-year period of research, reflexion and obstinacy. This and their highly anticipated performance at BIMFEST were reasons enough for Peek-a-Boo to speak with founder and mastermind Philippe Fichot!

Your new album is called Rayon X. The main lyrical themes are sensuality and psychology (or did I miss any other important themes)? What's the meaning of the title? And how does that relate to the themes on the album?

There are other themes and directions in Rayon X, like the future, politics, the revolt, ecology... (Politik, Neo Fiction, Perpetual Motion, in particular). It was already the case with Diktat, Nature Destruction, Inferno/Europa or Tote Kinder. There are also double-meaning titles, like often in our work. The topics typically close to Die Form are still present, but shown from other angles. In the beginning, "Rayon X" was developed around the image of x-rays crossing the body to "see" inside it what hides or develops, anatomically or psychologically, sometimes unknowingly and silently. But "Rayon X" also refers to the section in libraries where the "forbidden" books remain hidden.

Besides, it also refers to the silver process photography which was developed thanks to the light and photo chemistry, inside darkrooms.

Images and sounds revealed themselves and were organized from dreams, fears, energies, passions, giddinesses, questions... to form a material in constant evolution until its final form : a sound and visual matter whose certain elements must remain invisible, an unfinished diary, a form of therapy, a door to open.

The 4th track of the new album is called La 7ème face de dé. (The 7th side of the dice) Can you explain us what the song is about?

It's about the hidden side of things, or the side which only exists in our imagination, the secret part that each of us carries within ourselves. Here, beyond the 6 dots, are hidden mysteries, the strange, the imaginary world, the dream, beyond appearances and real, underneath the surface.

In the 1970s, "La 7ème face du dé" was the title of a set of books about artists coming from the surrealism and the strange, who have impressed me (Hans Bellmer, Man Ray, Paul Delvaux, Clovis Trouille, René Magritte, Max Ernst, Giorgio De Chirico...). It was, I think, in reference to the Georges Hugnet's book illustrated by Marcel Duchamp, published in 1936. I've also noticed that in Braille, there is no more than 6 dots. Beyond, is it black or white, night or light ?

In order to make a new album, do you start with ideas for images? Or do you create music first and do you

come up with pictures afterwards? Do you have a fix process to write songs?

It depends on the projects. There are no rules. I leave ample room for inspiration and energy of the moment. I've always been motivated by passion and curiosity, looking for new emotions and discoveries in various directions, and of course for pleasure. I also like to make use of coincidences and accidents to avoid routine.

Of course, over the years, I regularly take notes and seek possible titles and ideas. Sometimes the songs result from images, photographs or videos, sometimes it's the opposite, sometimes just from a word, a sentence...

As time passes, the matter takes shape and a coherent project must become obvious. This is always unpredictable and mysterious, which makes the interest and makes it possible to remain exciting over time.

I also compose out-of-bounds tracks which could be used for side-projects or adapted for Die Form's performances for example.

Creation is also sometimes a form of therapy for me, a "raison d'être".

What's the role of Eliane P in the creating process of your tracks and album?

Usually, I start by building rough parts with rhythms, sequences and my more or less distorted voice, leaving a broad place to improvisation and urges. Then I compose some additional melodies for the vocal parts which could be added thereafter. Then Éliane immerses in the songs and works on vocals and lyrics I've previously written. I often search a complementarity, an articulation between my more or less distorted and artificial voices, and the female presence of Éliane's voices, even if the contrast seems to prevail.

She can also inspire me some images which will be developed thereafter in songs / tracks, sight is for me a driving force, a stimulant.

Looking back on an extensive discography, which album are you most proud of? Which album do you consider to be the quintessential Die Form album?

It's very difficult to say ! The projects are different and represent intimate periods of my/our life... They are complementary to form a history, like a kind of puzzle. But as I seldom listen to them again, I tend to forget them. In general I prefer the last creations, Rayon X seems to me the most successfully completed and powerful, the most addictive and maybe the best produced, but sometimes I like to rediscover forgotten or lost creations from the past. I've always liked InHuman as a whole project : its images, memories of magical places, but also Photogrammes, and Die Puppe because it was the first album, totally improvised and self-produced in a time when this seemed impossible !

I also like all the "cult" titles with which we share emotions with the public during concerts/performances.

DIE FORM



L'âme électrique and Duality are my favourite Die Form albums. Rayon X is more club orientated with less neo-classical arrangements. Any future plans to make an album with more parts for violin and cello?

I never know which directions can take the composition of the songs. Our audience is very diverse, some appreciate dynamic songs, others neo-classical ones, or experimental, industrial... Sometimes I try to combine all these "styles", sometimes I prefer to compose each album in a particular style as it was for Rayon X.

I also like to change and open new "doors": for example Back Project was a beautiful unexpected experience.

There's often a pendulum swing : who knows what will be the next project and the future ?

If you were banished to an isle and you could take one album, which album would you take with you?

I would rather take a compilation of my favorite tracks, not to be limited to just one album.



What can we expect for your upcoming concert in Antwerp? A classic setlist or mainly new songs? And ... will you bring dancers?

It will be a mix of old and new titles, with new videos, as well as some extracts of a future experimental project still in gestation. And of course some performances and choreographies by Laina, our dancer.

Thank you for your time!

Thanks for your support and attention!

Benny CALUWE



SKEPTICAL MINDS

Skeptical Minds, sounds like a pretty philosophical name. Who came up with the idea and why?

Mich: We start with a difficult question! In fact, when we looked for a name (in 2002), we sat down around a table and we made a brainstorming to find a name that could describe the band and its music. One of the most important points for us is not to believe what we see at the first sight. We are curious and like to see behind the masks. Same thing with our music, we make a mix of different things from different music worlds and we are also curious to see where it can lead... we always discover a hidden side about everything. "Skeptical" was the word who described us the best and it also opens a door to the mystery, to unexpected things... Everything can happen. "Minds" came naturally too because we always think about things before we start... we elaborate the big lines and then start to build, just like a scenario. Our imagination is the starting point and we like brainstorming sessions to see what we can do next. The projects start always in our heads and that's why we liked the word "Minds". Skeptical Minds, it's us and more we create and share things, more we feel it fits to us.

How did you decide add industrial vibe to a Gothic/metal vibe, work with a violin and a cello to your sound? Who inspired you?

At the beginning, we just joined the 3 main influences of the 3 forming members: electro industrial loops, metal guitar riffs and melodic female voice. The cello and strings came after. In 2007, we composed Broken Dolls. The drummer was playing in an Apocalyptica cover band with 4 excellent classical cello players. It was for us a good opportunity to make a song with those 4 guys. It was very exciting to make our own song with "Apocalyptica" style. As the real ones wouldn't probably agree, we had those guys and we decided to make it. That's how it was born. Then we performed that live with them in Brussels. The cello sound was so great and the fact you also can use it like a second guitar that we decided to integrate it as a new element in our music. It opened our minds (that were bit skeptical about classical instruments) and now we will integrate more and more acoustic instruments in our music but

also traditional instruments from other countries. I don't say more for the moment.

You just released your first live-CD (after a live-DVD) that's recorded at the Metal Female Voices Fest., who came up with the idea?

We played at Metal Female Voices Fest. 10th Anniversary and it was also Skeptical Minds' 10th birthday! The gig was recorded during the fest and we received the tracks. We didn't plan to release it in the beginning but after a quick mix, it sounded very nice to us and we said: "shit! It sounds like we would like our lives sound!". We all were very happy of the result and things followed naturally. It's the result that made us decide to release it and share that special moment.

Can you accept that I compared you with The Breath of Life (honestly said : for me, Isabelle Dekeyser is simply the best female singer of Belgium)? Do you know each other?

We can accept that comparison of course (big smile) What a question, but it's a good compliment! Isabelle is indeed the best female voice in Belgium, I agree! We know Isabel very well because beside Skeptical Minds and The Breath of Life, we meet sometimes on some gigs or fests where we like to go to work and help. When you are musician, you like all the sides of music life on stage, in front, beside or behind. Isabel is a very sweet and kind person but also very generous and calm. I never saw her angry I think (or she hides when it happens). We never played together but who knows what the future holds for us? Let's see...

Can you already tell us something about the comic and the new album that will be released in 2015?

We started to work on it like two years ago and planned to release it initially around April or May 2014. Since we have (like many bands) to fund ourselves our projects, we collected almost half of the money we need. We plan to release it in the summer of 2015. The story is about a girl who will have to face her fears, death, and her self destruction or salvation... The story will be shown in two different ways: music and comic. It's something we never did and that's why we wanted to do it that way.

Filip VAN MUYLEM

**«LES FRUITS DE LA PASSION»
CONCERT PROMOTION ASBL,
PRÉSENTENT:**

**21 OCT
20H30**

THE ENGINES OF LOVE^{BE}
PRÉSENTATION DU NOUVEL ALBUM
+ **HUNGRY HOLLOW^{BE}**

L'ESCALIER

**f L'ESCALIER CAFÉ
LIÈGE**

**25 OCT
12H00**

LA GUERRE DES GAULES VI :
ARKONA^{RUS} + DAGOBA^{FR}
THE BLACK TARTAN CLAN^{BE} + TREPALIUM^{FR}
+ EXUVIATED^{BE} + SCARRED^{LU} + ITHILIEN^{BE}
+ AKTARUM^{BE} + DEEP IN HATE^{FR}
+ GOD LEFT PARADISE^{BE}
+ SEVENSON BELGIAN TRIBUTE TO IRON MAIDEN

CENTRE CULTUREL

**f LA GUERRE DES GAULES
CHÊNÉE (LIÈGE)**

**8 NOV
20H30**

WAYNE HUSSEY^{UK} / THE MISSION
SONGS OF CANDLELIGHT AND RAZORBLADES
SOLO TOUR + DJ SOUND OF THE 80'S
& DJ PAT ST REM

L'ESCALIER

**f L'ESCALIER CAFÉ
LIÈGE**

**14 NOV
20H30**

THE LEGENDARY PINK DOTS^{UK / NL}

L'ESCALIER

**f L'ESCALIER CAFÉ
LIÈGE**



INTERSECTION



TANZWUT

In Extremo, Corvus Corax and Tanzwut are the gods of the medieval arena. As Tanzwut plays at the legendary Trolls et Légendes in 2015, it was time to clear some things out...

First of all, how did you end up in this scene? How did it all start for you?

Teufel: We started making streetmusic in times where we still had the Berlin Wall in the former GDR. We travelled through the country with bagpipes and drums even when it was forbidden that time. So a medieval music style grew which one had nothing in common with noble medieval music. It rather displayed the music of the common people. This music is now mostly called "market music".

The first experiments of medieval-rock and electronic music happened a long time before that time at Corvus Corax. Together with Micha Rhein (I was together with him at a medieval band Pullarius Furcillo) and his band "Noah" we tried to melt medieval and rock music. After Micha and I broke up, everyone followed that idea. So In Extremo and Tanzwut were created. Some members of Corvus Corax were part of Tanzwut.

How important are the costumes and the choreography for you? Who works it all out?

We keep a lot of free spaces for our self there and develop our costumes within the years. We also improve our stage-scenes or instruments on tour or at rehearsals. New choreographies grow there, too. You notice if something works well and then you can extend it. In every case all that is very important to the preparation of the show.

What's the correct philosophy behind the band's name? Does the name mean anything (I read somewhere: dance mania)?

In the middle of the 14th century the Black Death pointed it's bony hand to Europe. On a pale horse he trotted through the countries and killed the people. No matter whom they were. While some prepared their way to another world by renunciation and mortification, other left their homes to have a great party before doomsday. That fraction established the phenomenon of Epileptia Saltatoria, Tanzwut.

Did the fans always liked it, how did you feel it?

There are always people who always want the "classic" stuff and don't accept new things. But usually that changes if you listened three new songs a few times. Of course there are always advocates of the pure medieval music and on the other side those who

love amplification and rock. You can notice that in the internet or by talking to fans after a concert. But that happens to a lot of musicians or bands. Even Bob Dylan played two different shows, with and without amplifier, for a long time to satisfy everybody.

A few years ago I interviewed In Extremo and they told me they have a bagpipe builder working for them, but am I correct if I say that you make them yourself? How close are they to Scottish or Irish ones?

We don't build the bagpipes on our own but we let them build, sometimes at the same builders who work for In Extremo. The german bagpipes doesn't have much in common with Scottish or Irish ones. They are all in different tunings and played in different ways.

You recorded a few tracks with Umbra Et Imago, how was that? Did you ever manage to play with them together on stage?

It was a long time ago. In 1998 we recorded two Songs with Umbra et Imago. After that we toured together with Mozart and his guys. It was a funny time.

In the past you managed to play in Mexico, how was that? Are there other nice places where you played and want to tell us?

We've been five times to Mexico with Tanzwut. The people are really cool there and the concerts were really lively there. Sometimes we didn't know anymore if the fans were watching us or if we were more watching them. In the meantime we also have been China, USA, Russia, Spain, Portugal...

The new album is called 'Eselsmesse', why did you choose for this name?

The current album is called "Eselsmesse" and it's a pure acoustic-medieval-album. The "Eselsmesse" (donkey-worship) is a party of the lower clergy which was founded at the middle ages. Even the clergy celebrated a secular party while wearing costumes. In a kind of "reversed world" the participants wore animal-costumes. At these days there was a nominated jester- or donkey-bishop and the people answered his blessing by ambiguously chants and animal-sounds like the typical "hee-haw hee-haw".

Who's the women singing on 'Unsere Nacht'? I really loved it! Will she join you on stage? How was the making of the new clip?

It's Jule Bauer of the band "Triskilian". She's one of the world's best Nyckelharpa-players and a marvelous singer. At that song she supported us by her voice

as well as by her instrument. Also on stage at the "Kaltenberg knights tournament" we performed the song together.

You sing in German and sometimes in Latin: can you clear this out for the new fans?

Mainly we're singing in German because it's our native language and I can express myself best in that language when I write lyrics. The Latin lyrics are the original medieval lyrics I took from a donkey-worship. The language of the medieval clergy. So the language suits perfectly to our music.

You will play at Trolls et Legendes in Mons in 2015, after the great powerplay of Saltatio Mortis we expect a lot of you (and we know you will confirm), how much do you know about it? Will there be a Pyro show?

It's not planned until now, but expectedly we'll present our new album for the very first time at the Trolls et Legends festival. We didn't start to prepare the new show so for this everything is possible.

I suppose you play a lot of gigs in 2015? What are the most important ones so far?

Every show is important for us. For sure there're always highlight which you don't have every day. Mainly this are the festivals like Trolls et legends or the MeraLuna festival with 25,000 visitors. But also the shows at castles like "Burg Querfurt" at Walpurgis-night are unique. We're happy that we're such versatile that we can see so many different places by making music.

2014 and 2013 were the years of the economic crisis, how hard was it for you?

The years didn't pass by without any shades. We can notice quite fast if people don't have money because music or pleasure are first things that people stop paying for if money is rare. There are fewer visitors in the clubs and the album-sales decrease. But on the other side festivals are becoming more and more popular because you can see lots of bands for relatively small money

How do you see 2015 and the further future? What is your ultimate dream with the band and the music you make?

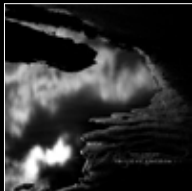
In February 2015 we'll release our new rock-album and we'll go on tour with it. Our dream is to make music for a long time in future, to see more and more places in the world and to reach a lot of people with our songs.

Filip VAN MUYLEM
photo ©
Marquis(pi)X



LISA GERRARD - Twilight Kingdom (MP3)

(Self Released)



After the revelatory experiences of new Dead Can Dance material & a swathe of long-awaited live shows a few years back, it's back to solo business for the feminine half of the group. Twilight Kingdom is musically similar to her other co-written albums with Cassidy such as Immortal Memory and The Silver Tree in that it's otherworldly, mournful, noble and cinematic in equal measures. Hymnal arrangements sit comfortably with Gerrard's familiarly expressive hosannas and descants, particularly on the gorgeous sorrowful Our Kingdom Came and nape-tingling Become, while her guests lend their own subtle brand of glossolalia throughout the album. For sheer lip-trembling emotion though, head to Of Love Undone, the product of someone singing from the very pit of their soul. To tackle Twilight Kingdom whilst doing anything other than sitting in a darkened room almost defeats the object of its existence. [PP]

HEIMATAERDE - Kaltwaerts (CD)

(Out Of Line)



Since I noticed their remix of a XMH track I wanted to review them: the way they (deconstructed and reconstructed) mixed: bagpipes, electro and guitars were just so appealing! I wanted more! The Medieval-Electro-pioneers open up a new chapter of their saga, driving the listener on a journey into the eternal frost on a unique foundation of synthetic beats and deep sequencers, garnished with medieval instruments, walls of guitars and choral chants. The fun fact is that they also keep exploring new paths and keep adding new stuff! It still sounds fresh and new with all the above mentioned elements! I had my fun and don't regret it! I hope they keep growing and keep looking for a wider and newer sound! [FvM]

GRAUSAME TÖCHTER - Glaube Liebe Hoffnung (CD)

(Dark Dimensions)



Glaube Liebe Hoffnung is a versatile album. The title track starts with angry cellos. Lust und Tod is built on an electronic sequence that reminds me of a slow D.A.F.-song. The album offers some upbeat tracks, mid-tempo songs and bombastic ones. Verlassen stands out because of the angelic backing vocals. Solipsismus is delightful bombastic with repeating Ich Kann Nicht Lieben, Ich Kann Nichts Fühlen as a mantra. Other superb tracks are Blutwalzer, Sex in Latex (with some hard hitting percussion) and Wie Eine Hyäne (with its nice beats). But my personal favourites are Quid Pro Quo (with the menacing bass tones on piano and the dissonant guitar parts) and Paradies. Aranea Peel is a front woman with impressive vocals. Sounding alternately furious, vulnerable, insane, dramatic, rabid, menacing, commanding and tempting. [BC]

ATARAXIA - Wind at Mount Elo (CD)

(Ark Records)



More than twenty years, the Italian band Ataraxia brings us their atypical version of neoclassical music. Throughout their work the style varies, without compromising the neoclassical concept. And this happens once again on their latest album, "Wind at Mount Elo", in where the electric guitar provides the extra ambience. Partly because of the sound of the electric guitar the album has a more darkwave atmosphere, though the voice of Francesca remains of course very unique. Thus "Absorbed" could be even a Clan Of Xymox song. And also "Lost Cosmonaut" fits thereto, but this time supplemented by freaky synths and a dreamy, ambient voice. However, there are also more "classic" Ataraxia compositions, such as the beautiful, slow progressing "Espirito del Agua", on which the symbiosis of these musicians approaches perfection for me. And so Ataraxia renewed itself again an umpteenth time, and they once again succeeded to deliver a delicious album. Enter their realm and muse along... [WDP]

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BLACKEASTER

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LISA MORGENSTERN LIZARD SMILE

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NOOK KARAVAN FOLK

I'm always interested in the philosophy and meaning of the bands' name, so tell me ...

Lucile Nook: The band's name, that's a stupid story! At the very beginning, I was on my own, wondering what could be the name of my new project. One morning as I woke up, the first thought was « Nook » as the "Shnook" diminutive. "Shnook" is the pretty little name that my beloved gives me, because I have a unique special language while I'm searching for my words (cause I'm tired or a busy mind) : I "Shnook".

Stefan : The band began as a duo. When other musicians joined us, we naturally developed the idea of being kind of a caravan, because each musician brought influences that belong to several parts of the world, even several periods of our History : Nunzio plays African and Latino music, Thibaut plays traditional folk, Irish folk and Gipsy music, Antoine is kind of a jazzman, Lucile and I are fans of Scandinavian pagan music, but have also a lot of other influences, like rock, progressive rock, gothic, indian traditional music, medieval music or folk psyche. The Karavan translates the idea of travellers collecting musicians and influences on their path all around the world...



One of your members just published a book that seems to be fitting in the Trolls et Légendes theme? Can you tell us more about it?

Stefan : Yes, it is a book called "Manesh". It is the first part of a trilogy named "Les sentiers des astres".

It is published by one of the most famous french editors for fantasy and Science-fiction, Les Moutons électriques. I'm quite lucky to be there, because each time they print a book, it is a beautiful object, and their reputation in France and other French talking countries is great... The story of Manesh is set in an imaginary world, mixing Celtic, Nordic and Indian influences, just like our music... it is speaking about civil war and human passions, ancient myth and powers. It is a book for adult readers, most like George Martin's Game of Thrones. Like this one, my story can be quite cruel with characters, but there's a bit more poetry in it, and also a bit more faith in human nature than in GOT.

What are the languages you are using? Isn't it hard to remember the lyrics if you sing in different languages?

Lucile NK : I'm passionate by ethnic songs and I'm always inspired by them. When I was younger, I lived in Reunion island, I love the very figurative language they use there. I have the amazing chance to have a Touareg "brother", who comes to France twice a year. He teaches me some original songs or translates my lyrics when I ask him. As I'm interested in people's origins and cultures, I often meet some of them, asking to translate my lyrics in native languages, like for example African, Touareg, English, Croatian, Polish, Walloon, Creoles, Dutch... and Shnook of course, an imaginary one! Stefan likes this way of playing with words and sometimes creates lyrics too, in his own Nordic language. It may seem strange but to us it is easier to remember lyrics by sounds than by words.

Stefan : Lucile and I, we both love the pleasure of creating a language pleasant to hear. It's kind of a game. Lucile has a gift in creating imaginary words, and giving imaginary names is also an important part of my work as a fantasy writer.

You will play at the Trolls et Légendes 2015, a lot of bands want to play in your place, and so how is it that you got booked and not them?

Lucile NK : I previously performed at "Trolls et Légendes" festival with Iliana, so this is not a completely new experience for me (but still a really motivating one) ! Stefan, could you answer this question?

Stefan : I don't know why us, but I feel lucky to be there. It's gonna be quite a hard week-end for me, cause I will also be present as a writer. Days are gonna be tiring ! But I'm delighted at the idea of playing on the main stage there!

Filip VAN MUYLEM

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CESAIR



Can you tell us more about the band name?

Our name is derived from the myth of princess Cesair, the granddaughter of Noah. Her name is pronounced "kyesser" and has very little to do with Caesar (laughs). In a sense, Cesair's epic allows for a world of exploration, as she herself allegedly explored the whole known world. In short, the epic relates how Cesair fled from the Flood by ship, which took her from Sumeria, past Egypt and the Mediterranean, all the way to Ireland, where her journey ends. As she must have come into contact with numerous cultures and customs, so is our music influenced by the wealth of history and tradition that lies hidden in the Orient and Occident. It was not difficult to build a relationship with this mythological princess, as she was a strong and confident figure, who traversed the world, inspired her people, settled on new lands and defied vengeful gods.

How can one describe Cesair the best (musically)?

We have created a distinct sound that borders on folk music and film scores... One of the descriptions that best approaches our musical style must be Pagan Folk, a term coined by bands such as Faun and Omnia. However, we feel that certain historical and cultural elements that influence our music are not properly represented by the term "Pagan", so we settled on referring to our music as Epic or Mythic Folk.

You use a lot of languages, how hard is it to remember the lyrics and bring the language as it should be?

We have written songs in Arabic, medieval Celtic languages, Spanish, Romance, Swedish, Occitan, (Old) English, Latin, Greek, Middle Dutch, Old Norse, as well as various undefinable languages... and probably some more. The world hosts such a fantastic wealth of languages, and all of them influence our culture and traditions. Some languages close to our own are

relatively easy to convey and remember, while others are so far derived from our daily tongue that it takes time to come to grips with them. For some of the languages we use, such as the Babylonian in "Enuma Elish", no-one can know for certain how they are pronounced 'properly', which allows Monique more artistic freedom when she uses such a language.

Where do you find your inspiration?

We are very critical of where we draw inspiration from. Sources need to touch, move, illuminate and challenge us, and inspire us to make beautiful music. Luckily, the history of the world is so rich with remnants from cultures, traditions, literature, art and architecture that we do not need to fear ever running out of ideas. Our debut album, "Dies, Nox et Omnia", features songs inspired by sources from all of written history. "Enuma Elish", for instance, draws from an 18th-century BC text about the creation of the world, and "The Wanderings of Oisín" includes passages from W.B. Yeats's eponymous work from the 19th Century.

What can we expect at the 2015 edition? Will you or any other member play on stage with another band or will you have a special guest (Finvarra for example)? Could it be Lukka from Rastaban (as he did with Daemonia Nymphe)?

Expect us to show Belgium who we are! This will be our second show in Belgium ever, and we are eager to win over the hearts of the crowd! As for guest appearances... You'll just have to wait and see! (laughs friendly)

You also were part of the benefit folk cd for Ukraine, Was it easy for you to do this? As after all it's a difficult political matter and might limit some of your opportunities in the future?

We had no second thoughts about contributing a song for



the CD, because it was not a political decision for us. Our close friend and colleague Mich Rozek from Rastaban, who initiated the project, simply had the goal to help people in need and that was all we needed to know. The political debate concerning the Crimea crisis is something we do not want to get involved in. We are musicians, and we believe that music ultimately transcends petty borders fought over by old men in business suits.

You released not so long ago 'Dies, Nox et Omnia' what does it mean and what does it stand for?

"Dies, Nox et Omnia" is a manuscript from the Carmina Burana, one of the best preserved collections of medieval poetry. The text translates into "Day, Night and Everything"; we incorporated this text into the myth of Cesair, who, in our retelling, recounts the lines of this poem while she is falling to her death at the end of her story.

Who did the artwork and what does it stand for?

Like every aspect of our album, we designed the artwork ourselves. The design needed to band together nautical themes, such as the compass and the sea, that influence the story of Cesair, and the historical themes that influence our music.

How hard is it to achieve something nowadays?

That depends on what it is you are trying to achieve. We are interested in making the music we want to make and sharing it with as many people as possible. It is hard work, but it is incredibly rewarding. And it has brought us to Trolls & Légendes, which is a major achievement for us!

What drives you and gives you the energy to go on?

We get loads of energy from the many people who are letting us know how much they love our music and how

much they are enjoying what we do. Recently, a girl from Africa told us that our music brought light to her life. Such things drive you to continue for a lifetime :)

You recently played just before Corvus Corax,...

It was amazing to open for Corvus Corax! They are the Kings of this scene and a great inspiration to us. Besides that, they are great people. In fact, our collaboration has led to a special aftermath, the result of which we are not yet revealing...

We all know that Tanzwut will also play at Trolls et Légendes ...

We have not met any members of Tanzwut, but judging by how awesome their former band members are we hope that we can get along just as easily :)

What are the best memories of the band, so far?

One moment that will always stick with us is "Symphoniae Diluvii", the show we gave at Castlefest in honor of the release of "Dies, Nox et Omnia". For this 1.5-hour show, we were accompanied by a 30-piece choir and orchestra, for which we wrote and arranged all the music, as well as Joris Nijenhuis, the drummer from Leaves' Eyes and Atrocity. About 8 to 9 thousand people showed up and gave us the best experience we could have wished for.

What can we wish for you in 2015?

For 2015, we would love to extend our reach throughout Europe! If Belgium loves us at Trolls & Légendes, please spread our music wherever possible, and enjoy!

Any future dreams?

Word Peace!!

Filip VAN MUYLEM

VIEON



If you google Vieon it means nothing, but that soon might change as this UK-based band mix everything from Kraftwerk to Giorgio Moroder into one. And if you know they're influenced by John Carpenter then you know they're top. Click here for their free single, but first read the interview!

Well, hello. As Vieon are a brand new band that is to discover, I guess you introduce yourself to our readers.

Vieon is my electronic music project! I'm Matt and I write and record all of the music you hear on the studio work myself in Coventry, UK. We've been playing around our local area including Birmingham recently but are quickly expanding and performing afield as a live band with a drummer, bassist and visuals engineer!

Hmmm, what exactly is a Vieon?

It's a made up word! As it's unique it makes us easy to Google though.

As for your music, it's clear that you are influenced by synthpop, from Kraftwerk to Giorgio Moroder. And yet, your music is more than just retro, not?

To be honest I've taken inspiration from a huge variety of genres. There's the clear synthpop roots in there from artists like Jean-Michel Jarre and Kraftwerk, and then I'm a massive fan of 80's synthesizer soundtracks too. The ominous, atmospheric but driving sequencer-based themes from Blade Runner, The Terminator and Escape from New York just to name a few are some of my favourites. This is all tempered by a love of modern electronic music too, and I wanted to keep the sound of Vieon fresh and the production quality high so you'll hear influences from Royksopp, M83 and countless other contemporary artists too. There's also a bit of prog rock love in there with the keyboard solos and you'll hear some funk in our basslines as well (you can thank Chromeo for that!) – it's quite a mix!

Am I right supposing that Vieon makes instrumental music?

We actually have a few vocoder-driven tracks on the upcoming album including the title track but it's mostly instrumental. Most of the emotion from music for me comes from the way the sounds are put together and the overall feel of the song rather than the lyrics – they're just another instrument! I'd really like to write a soundtrack one day because of this.

You're involved in the fine Analogue Trash Records who put their stuff for free on the net, so I guess you believe in the freedom of download, not?

This is always a tricky one! Music should be available to all so that cost is not a barrier to entry to finding and listening to great music, but artists should be able to make a living wage from their work too. Personally I end up buying the vinyl album of the music I love when I can as it's rewarding for me to have a physical as well as digital music collection. The bonus of vinyl is you get large physical album artwork too which is awesome!

There also will be an album coming out soon. Please tell us about it and why should our readers give it a chance?

It's going to be titled The Sound of the Future and it will be out around the end of September! There will be nine songs all together – it's really varied, we've got the totally danceable tracks like Starfighter (the lead single) as well as the slower sequence-driven songs which could be seen as an homage to all of those classic 80s sci-fi flicks! It's an album which you can hopefully let your imagination run wild with as well as dance through the night to.

Let's end with two questions I always ask. What's your favourite record of all time and please state why.

This is an extremely tough question... Do you mean favourite song or favourite album? Favourite song is probably Jarre's Magnetic Fields Pt. II as I've loved it since I was very young. Favourite album is much harder to answer... Daft Punk's Random Access Memories for the extremely high production value and the fact it's full of great catchy songs from beginning to end!

With whom wouldn't you mind to be alone with in an elevator for 8 hours and what would you do then?

Probably Moby – he seems like a really interesting and passionate guy. I'm sure we'd spend the 8 hours devising a plan to fix the problems with the world!

Didie BECU

analoguetrash

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LACRIMOSA



Lacrimosa is back with a new CD: 'Live In Mexico City'. The CD is meant to be a reflection of the last tour, after the excellent CD 'Revolution'. Peek-a-boo had the chance to have an exclusive chat with Lacrimosa-masterbrain Tilo Wolff. He told us about the new CD for sure, but also about the history of Lacrimosa, about his motivation... and he even tells us why Belgium holds a special place for him and for the story of his project.

'Live In Mexico City' is the third live-CD of Lacrimosa, after 'Live' and 'Lichtjahre'. You only released two albums since 'Lichtjahre': 'Sehnsucht' and 'Revolution'. Why do you think it was the right decision to produce a new live-CD?

Tilo Wolff: There are two reasons mainly. The first was the last album 'Revolution'. It is the first time that we play almost all the songs of an album. I was very enthusiastic about the live versions of the songs and I wanted to have a live recording for my own archive, to be able to listen to it. Sometimes people ask me if they can have a recording of the concert they've been to, as a kind of souvenir, something you can listen to again. I know that feeling. I feel so too. For instance, I was very glad that Leonard Cohen released two live-CD's from his last tour. The second reason is that 'Lichtjahre' was more of a compilation of a whole tour, in which we chose songs recorded at different concerts. This time we wanted to record a whole concert from beginning till end, with the special atmosphere that it brings and the tension that builds up during the show. We were actually taking a break after the tour in Europe and Russia before going to Latin America when I got the idea to record one of the concerts. I was so happy with the tour that I wanted to record a complete concert.

It looks like you have achieved this success with only little media exposure. I mean, Lacrimosa is seldom played on the radio, except in very specialised gothic or metal programmes. Seemingly, the fans just find their way to your music, without a lot of interference by the media.

That could be true. I hear a lot of stories about people of how they learned to know Lacrimosa. Many seem to have found out through their relations. They had a

girlfriend that was into dark music and they learned to like it too. There's a lot of mouth-to-mouth promotion going on, and you sometimes hear really surprising things. Some time ago, I heard of a German journalist that got to know Lacrimosa through his Brazilian girlfriend. So, he was living in Germany but needed this Brazilian connection in order to know us.

The Revolution Tour was something very special. I went to see two shows. In Germany, as you didn't play in Belgium. You never sounded so engaged, sometimes even a bit preaching. In the past, Lacrimosa was known for its rather pessimistic vision of society and human relations. Now it looks like you really want to change all that's wrong in this world. Do you agree?

Yes, in a way. It is true that Lacrimosa is more identified with a pessimistic worldview. I was always very pessimistic about the society we live in. I still am, I think our society is aversive to life and humans. But in the last few years I was thinking more and more: it's not enough to complain... just do something about it! Stop mourning and grieving, and act. That was the basic idea behind 'Revolution'. You could say it all started earlier, with 'Fassade' (2001), which was a reflection on society and the connection with the individual. But it was still different. We didn't really want to appeal to people to think positively and act at that time.

Now, suppose you were able to meet the younger Tilo, the one who recorded 'Angst'. What would you tell him?

I'm not sure I would want to tell him anything at all, as I don't want him to change anything he would do next. If I had the chance to talk to him, maybe he would not record 'Angst', or he would not make the follow-up album 'Einsamkeit'. He would not be making all that great music. I would not want to influence him. Maybe I would talk to him, but I just hope he wouldn't care and would just carry on with what he is doing.

And would the young Tilo believe that Lacrimosa would achieve this worldwide success and still be around after 34 years?

No. Not for a second. That was absolutely not in my mind. When I first started recording my songs, I just wanted to make a tape for some friends and for myself, to listen to. My motivation was to put music to my poetry and express my feelings. I didn't think about success. There was no plan. The most musicians I know didn't have a plan to become famous. Of course there are some people who start a band and want to become famous, but it is not that simple. And it was not my case.

What are you working on?

Of course there's a lot of work connected with the release of the album. A lot of promotional stuff. We

get questions for interviews from all over the world. This will certainly last a few more days. I hope it will be over soon. After that we will start rehearsing for the two festivals we will play at in Germany: Wasserschlöss Klaffenbach by Chemnitz and the Amphi Festival in Cologne. We have a completely new setlist for these festivals. We will record some new things also.

You were the first one to come up with this kind of music, certainly in German. That was quite risky at the time. You had your deal of criticism when 'Inferno' (the album with which Lacrimosa switched from dark wave to gothic metal, xk) was released.

When I released the first single in the new Lacrimosa style - Schakal -, everybody was like 'what's that!' The goth dj's were confused. They said it was not gothic but metal. Some didn't want to play it. It's amusing because nowadays people consider 'Inferno' to be a landmark album, and Schakal to be great song, a classic. But at the time, the gothic press was saying 'this is not gothic'. And the metal press... well, they were basically saying nothing at all. It was too dark for them. They just ignored it.

We can say that you have a very loyal fanbase, sometimes even boarding to the fanatical. When I look at it, I think this fanbase consists of people who will still buy the CD's of Lacrimosa, despite the crisis in the music industry. Do you have the feeling that Lacrimosa suffers less from the crisis in the music business because of that?

Oh, I feel the crisis. It affects us too. But in a way you're right. We have a very loyal fanbase. And I am often thinking that I must be happy with that. I think it must be a lot harder for bands that do not have such loyal fans.

I'm out of questions. Do you have some last words you want to add?

Yes I do. You said that we didn't play in Belgium during the last two tours, and I feel very sad about it too. Because Belgium was the country where it actually started for Lacrimosa... at least on the international level. It was the first country in which we were invited to play outside of Germany. So Belgium is very important to me. It was the start. And I am conscious that we have a loyal fanbase in Belgium. We would like to play in Belgium again. We tried to, but we couldn't find any organisers in the last few years that were willing to set up a Lacrimosa concert. We don't have a management. We have our own label: Hall of Sermon. Everything we do is on my desk. That makes it more difficult when organising tours. But I hope we will be able to play in Belgium again in the future.



METROLAND

Passenger A and Passenger S, last year there was already a long and detailed interview for Peek-A-Boo magazine. But now you released a new 12" single, can you tell something more about the concept and ideas behind this 'Thalys' project?

When we had our 'Mind The Gap' CD out into the open, we received a lot of reactions like 'nice concept, but how long will Metroland continue before they run out of underground inspiration?' In a way it is true, but do we actually have to continue with underground and transportation themes?

No we don't...but still, there were some things that we felt that were not completed, and it some time ago we fancied the idea to make a conceptual album about trains. Maybe just one song could already be fun....ok, mmh.....crazy Metroland lads...

So we created an arrangement about a steam train, called 'The Elephant' (mainly as it is linked to Belgium), but it stayed unfinished business for quite a while. Sometime later we added a new 6-seconds melody to that arrangement....and so the story started. Whilst we had the idea growing slowly in between all the remixes we did last year and the OMD-support gigs, we picked it up several times and continued working on the song at a very, very, very, slow, slow pace.... Months later we ended up having a song lasting over 11 minutes long about "Thalys". We instantly felt fascinated by the Thalys-trains, which are in essence, normal high speed trains, but the typical colour makes them so unique. At a certain moment we decided to involve the Thalys company as we saw this 'concept' was growing bigger and bigger. So at this point in time, we hope we are writing history. We believe no band ever before wrote a song about Thalys, and so we hope that our name will be linked to these burgundy red trains for as long as they exist. :-)

Will HC Carbo make new clips for the songs on the 12 inch, and new visuals for the live gigs?

As far as Thalys is concerned, Passenger H did not doubt a second to release his visual ideas on the song (the edit that is, the original 11 minute version has no video). The result is a nice breathtaking high speed trip

with Thalys from Amsterdam to Brussels. Although we know the concept of the new album already, we are not in the art/video modus yet, so we can't say much about which direction this will lead us.

Is this release an indication of a new full album?

Yes and no. Thalys was planned for December 2013, but due to all sorts of issues it got delayed until September 2014. That is why there is such a gap between our first album and this Thalys release. During that period we had the advantage to have plenty of time to work on a new album. We have about 17 tracks ready to be revised and moulded. Thalys on the other hand is a stand-alone prestige project, a one-time release on 12inch vinyl. The new album won't have Thalys on board, and the concept of that release won't have anything to do with trains or commuting for that matter.

Your music is heavily based on Kraftwerk, ever had contact or feedback from the Godfathers of electronic music or other bands?

We never had contact with Kraftwerk. Never say never, but we doubt this very rare occasion will ever occur. Maybe they have heard about us already when someone was selling our tracks on E-bay as 'demo versions from the next Kraftwerk album'. The guy who sold them got away with a selling price of 500 Euro. The person who bought it will have a terrible financial hangover, but can still enjoy our music. If this did draw the attention of Kraftwerk, they may remember us some day....

How does the band see the future? Any more gigs or a small tour in the pipeline?

We already have some requests for a few gigs abroad, but talks are still ongoing. Our next and sole goal is working on the new CD in order to have it finished by early-2015. After that we will have to consider if we go on stage or not. If we decide to do, we need to focus on what we will do on stage, as we don't see ourselves as a live band. We more consider Metroland as an audio-visual experience: enjoy the music and the video screens. In fact, we both should not even be on stage, but we are present and we do our thing.

Peter HESELMANS

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AIN'T THEM BODY SAINTS [DVD] [David Lowery]

(A-film)



There isn't that much happening in the story about thug Bob (Casey Affleck), but the film impresses nonetheless. During the 70's a crook is hiding himself with girlfriend Ruth (Rooney Mara) in a barn. It ends up in a gunfight with a cop (Ben Foster) getting wounded. Bob is forced to go to jail, but no one knows that it was pregnant Ruth who fired the gun. This crime drama not only has a great directing and brilliant performances, there's also the magnificent camera work. Fans who only want action might be disappointed, but if you were seduced by The Assassination of Jesse James then you'll like this one too. [DB]

THE AMAZING SPIDER-MAN 2 [DVD] [Marc Webb]

(Sony Sphe)



The first reboot from 2012 The Amazing Spider-Man was a difficult matter for the comic fan to deal with. There were some differences, but everyone had the feeling that they've seen it before. This problem no longer occurs in the sequel. In this movie Spidey is faced with three villains! More than enough problems to fill a movie that lasts two hours and a half. And no, even if you have seen this story before, the new Spidey-adventures don't bore one minute! It takes a while to get used to the performers with Emma Stone being the weak link, but Andrew Garfield is made to wear the spider suit. If you think the curtain now has fallen, we have some news for you as in 2016 Peter Parker will be back! [DB]

GODZILLA [DVD] [Gareth Edwards]

(Warner Home Video)



The story begins fifteen years ago in a Japanese nuclear plant. Joe Brody (Bryan Cranston) discovers fifteen years later that a secret organisation is keeping MUTO's: (creatures that are fed by radiations from nuclear energy. The only creature that can prevent the planet from an entire destruction is Godzilla! Director Edwards took an enormous risk by waiting one hour before showing the viewer the huge monster. Once it happens, you're witnessing the fact that not all CG-effects have to look ridiculous. Godzilla is a visual feast that blows everybody away! The story itself is a bit thin, but no worries though as you haven't seen gigantic fights between monsters like these before! Edwards was so clever to add a very dark touch that gives it all a bit of a Christopher Nolan-touch. Combine this with decent performances and you know that this one blockbuster is an absolute must see! [DB]

THE BORDERLANDS [DVD] [Elliot Goldner]

(A-Film)



The Borderlands is the debut from Elliot Goldner and made it to the official selection from FrightFest 2013. The Borderlands is a found footage-film. Goldner is not a great director, but certainly knows how to add some good humour. The story takes place in a little Roman-Catholic church in Britain where crucifixes start to move at the altar and even Christ falls from his cross. Happenings that need to be investigated! Especially the sound effects spark fear and anxiety. By this, you can say that The Borderlands can be a bit compared to Berberian Sound Studio. Fans from horror found-footage can give The Borderlands a chance. [DB]

LIAM NEESON
A WALK AMONG THE
TOMBSTONES

PEOPLE ARE AFRAID OF ALL THE WRONG THINGS



22.10 IN DE BIOSCOOP

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BRUSSELS

DIARY OF DREAMS

Diary of Dreams is a big name in our scene. Their last CD 'Elegies in Darkness' - was a great success and was released exactly twenty years after 'Cholymelan', the first ever CD of the band. Reasons enough to have a talk with frontman Adrian Hates. Hates turns out to be a friendly guy. He tells us about the latest CD, about the history of the band and even gives us a glimpse into their future plans.

Let's start with the new album 'Elegies in Darkness'. It's the first Diary of Dreams album in two years and the critics have been almost extraordinarily positive. Is it a landmark album for Diary of Dreams?

I don't know. Every album that we produce, write and release is an album that we are very confident with and very happy and enthusiastic about. To us, every album has its legacy, and every album has its importance. So, I think the difference lies in the way you receive an album. It really depends on the audience and on the critics. And I must agree with you, they were extraordinary positive this time. More positive probably than on the last one...

Which is strange, because I liked 'Ego-X' a lot.

I agree. That's pretty much what I meant when I said that it's a matter of how people receive the album, not so much about how we feel about it. We feel positive about every single album. Otherwise they would not have been released. I don't know, maybe it is the fact that 'Elegies in Darkness' is a little more focused on dark electronics, has a little more aggression, a little more darkness and a little more evilness in it. Maybe that's the recipe that works better. But you never know. If on the next album you would try to focus on that recipe, you will fail for sure. Never try to repeat something that worked, because that never works. (laughs) But, in a way, we're happy. We're happy that people love it. We get a lot of recognition and people talk about it. So I couldn't be happier.

Your music is very focussed on that dark side. There are no happy songs in Diary of Dreams...

I hate happy songs. I could never listen to happy songs. They bore me to death. It just gives me the creeps. I can't listen to happy music. It's awful.

'Elegies in Darkness' also marks twenty years of Diary of Dreams. How do you feel looking back on these twenty years, and first of all, did you expect Diary of Dreams to last so long when you started it?

Well, the first thing you feel is being old. (laughs) If you remember that the first Diary of Dreams concert ever was 1992, that's a little scary. Of course it was my goal,

there was hope of lasting a bit and to be one of the bands that had a longer life than others. But then again, I am someone who really doesn't let go that easily. I really can hang on to a dream. I really did my best to overcome all obstacles and all difficulties in all these years. Once you've managed one problem, you come to the next one. There are a lot of problems. It makes it very difficult to survive from music, but still I have been able to survive doing what I do. And obviously, I am thankful for that. I'm happy. Having a dream and having hopes about surviving for 20, 30 or 40 years is something different. You have an expectation, but that is too vague, it's too far away. When you're in your late teens, early twenties, that's not something you dare to consider. Being able to survive from music during 20-30 years, that's a big dream...

During this time, Diary of Dreams evolved from a one-man band to a full-fledged band. Was this a natural evolution to you?

A good question... (sighs) The one-man band, the mastermind infernal thing that the press used to write about Diary of Dreams, was something that I was never really happy with, or agreed with. We have pretty many albums where a lot of people worked on. But for some reason that was something that was never covered in those interviews. And I think that it is awful neglect. I tell everybody that I work with Gaun'A, Flex and Dejan and the whole production team. Daniel Myer from Haujobb worked with us on the album, as he has done for the past 20 years. But somehow this is something that the press never really writes. Maybe it is not that interesting. I think that the impression that you have from the outside is a different one than the one that we feel. I know who spends time with me. Gaun'A spends weeks with me in the studio for every album. It's not really a one-man project. And back then, in the early start, of course it was a little more me, maybe sometimes a lot more me. But that's just because I didn't have that team yet. It takes time to build up a functioning team, a team that you can rely on, trust, that you're comfortable with. That's a natural process. You can't start a project and have a complete team around you right away. Where are you supposed to get all these people from? So yes, it took me a lot of time to find someone like Gaun'A, that's true. Fortunately we did that in 2001, so it's been 13 years that he is my closest partner in crime. Finding a super guitar player like Flex, a super drummer like Dejan, et cetera et cetera, you know that whole team. And of course having Daniel Myer in the back for co-production on the album is a great privilege too. I'm happy if you write that too... (laughs)



You didn't want to use German on the first albums. During your career, you grew more in acceptance of using German lyrics besides English ones. How come you changed your mind?

Actually, it was not really changing my mind, but it was using an opportunity to change things the way they were performed. I can explain that very simply. When we started with Diary of Dreams of course the English language was very close to me. But there were a lot of German bands going on that used the German language. Neue Deutsche Todeskunst I think they were called. Things like Goethes Erben, Das Ich and many many more. And I liked it, I thought some of the bands were really good. But I didn't want to automatically become a part of that minimal scene of music. I didn't want to automatically be a part of that subgenre. And I know, I'm very confident today that if I had used German language on that album, they would have put me in the same box. And I didn't want to make a first album and be in a box immediately. To me it was a very conscious decision not to use German in a general, normal presentation set. I wanted to focus on... first of all the international sounds and not be limited to a German audience. And later on, I thought that we had grown a fan base, we had our own style, we had our recognition. People had an idea of what Diary of Dreams sounds like. Then, using German didn't influence that anymore. So I felt confident using

German. These days it's still the same. I think it all works very well.

Maybe you can tell us what's next for Diary of Dreams?

Yeah, we are working on a new album already. (laughs) So I hope next year at some point we'll release a new album. We're working on a .com/kill album too, which is our side-project. And we have concerts, this coming weekend already in Romania. We keep playing and we keep coming back to Belgium, which is something we are very happy about. The past years we get more concerts in Belgium again. There was a time where there were not that many opportunities. Which is fantastic, we love to play in Belgium. This is very much the plan. It's sounds little, but it's a lot of work. We're busy.

Do you have any last words?

This is very much my last word: thank you to the Belgian audience to be so truthful and to keep getting us back and support us. This is the thing we are the most thankful about. It's what keeps us going on, as we couldn't survive without that. Thank you for that.

Thank you too, for the interview and for these nice words also.

Xavier KRUTH

photo © Marquis(pi)X
www.peak-a-boo-magazine.be

BROWN REININGER BODSON - Clear Tears, Troubled Waters (CD) (Crammed Discs)



Written for a nostalgic touring dance-piece by Belgian Thierry Smits and given a Made to Measure tag by Crammed Discs, 'Clear Tears | Troubled Waters' is a continuation of a creative recording relationship whose heritage goes back to the '70s. Joining the two Tuxes Steven Brown and Blaine L. Reininger is electronic composer and sound designer Maxime Bodson whose chilly arctic nuances compliment the rather more organic contributions of piano and clarinet from Brown and Reininger's crystalline violin and pulsating bass. As a threesome, they compare favourably to Fennesz, Sylvian, Eno, Sakamoto, Takemitsu, their own individual works and, naturally, Tuxedomoon. This is a CD that demands headphone listening, accompanied by nothing but silence and a dark room. Messrs Brown, Reininger and Bodson have crafted a real treasure, a real treat - hear it, see it, buy it. [PP]

STAUBKIND - Alles Was Ich Bin (CD) (Out Of Line)



This is the new album from this typical German rock band, with 13 tracks full of character and really fantastic lyrics about dreams, love and feelings. With this mix of rock and ballads Staubkind gets directly into the hearts of the German music lover, even more, this band goes like a bullet in the German charts. After the intro 2014, this album starts with 'Den Trauemen So Nah', and gives directly a nice impression of what can be expected. Beautiful and powerful German rock with lyrics worth listening to. 'Wunder' is a perfect example of a fantastic German love song, the vocals of Sven Manke give something extra to most songs. Personal favorites are 'So Still', a track brilliantly composed and the tempo changes and impressive lyrics are great, and 'Traumfaenger' a perfect ballad, only piano, emotional vocals and deep lyrics, just perfect and will surely give you goosebumps. [PH]

GOD's BOW - Fallen (MP3) (Lyre Studios)



The last time I saw God's Bow, is already a few years ago & then they played in Brussels as a headliner! I hope this radio edit is a new start for them! However, they have been busy and even recorded for TV-channel HBO! The single "Fallen" is simply a dream, enchanting, mesmerizing, with Dead Can Dance and Arabic influences. Agnieszka's voice is at the top of her vocal powers and simply haunts you and makes you hungry for more! It's very clear that this band made a big step forward and makes me longing for more! Luckily, they announced a new album coming soon. [FvM]

FAUN - Luna (CD) (Electrola | We Love Music)



This one is for sure Germany's finest folk and medieval band! It's always a pleasure and a big party with them: a statement that's been confirmed one more time! Walpurgisnacht is one of the highlights (check out the great video as it just shows how much fun this track can bring). The use of many vocal powers will always be the magical beauty of this band, just as those special instruments that give them an outstanding sound! It will be for sure another hit! Another feast starts with "Die wilde Jag", this time it sounds more like a medieval duet which would be good on stage too. "Frau erde" is a very soft ballad, with very emotional vocals from Sonja Drakulich. "Hymne der nacht", well...the title says it all! Can't wait to see them on stage so they can bring these new pearls to their fans! [FvM]



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DER KLINKE

Der Klinke exists 5 years. Not only has this Belgian band gathered a strong following, they also already released two albums and a third is on its way. In December they'll be part of BIM in Antwerp. Reasons enough to talk to singer Chesko!

Let us also use this opportunity to introduce you to those who don't know the band yet. So here we go: how would you describe Der Klinke?

Well, "Der Klinke" is a Belgian newwave/darkwave band born in 2009 with a very unique sound, a sort of mixture of Fad Gadget with Calva Y Nada with Joy Division with Clan of Xymox with Christian Death with Neon Judgement with Dead Can Dance.. hahaha

Describe these five years. Tell us the high and low points.

Well the highs are of course all the releases and the concerts, and all the people we got to meet during those years, lots of them have become very good friends. The lows are things I have already forgotten or banned.. or too personal.

You can hear your roots, but you have a very own sound.

Yes I'm a child of the eighties, witnessed the whole wave-scene back then as it was a whole new world to me and this really did influence my life from that moment on. And this goes for everyone in the band.. Marco and Sam were even part of "The Batcave" in Bruges in the nineties, a collective that organised lots of legendary concerts back then: Christian Death, Das Ich, Die Form, Corpus Delicti to name only a few.. So we do all have our roots in the wave and gothic scene and as I said before... we have so many influences resulting in a unique sound which is the combination of all of these.

You were picked up by Echozone. Are you still involved with them and did that deal opened doors in other countries?

Yes we are still under the wings of Echozone and we have been in magazines such as Zillo and Gothic Magazine in Germany many times already, but it's not easy because our sound is not a carbon copy of something else and so it takes about six years instead of six months to get accepted...

The Doll is a club hit. I guess is in a way your Temple Of Love?

Well I guess every band needs a song that is like a free pass to immortality, so for us "The Doll" is indeed our "Temple of Love" I also have the advantage of deejaying myself a lot too, when "The Doll" was just instrumental

I mixed it into my sets making everyone curious what that track was... and so The Doll started to grow.. and now it has become a necessary track on every great party. But until now "The Doll" has only been released as a single.. and on a 10" inch marbled grey vinyl (practically sold out), so now on the full album, The Doll of course is also on it but again in a different version.. check it out !

I know you will say your new one. But what is the best album you made you think?

Hmmm.. thinking...thinking.... The new one ! Aaah, you knew it.. hahaha yeah but really it is.. but I'm also still proud of the two other albums, and not to forget my solo album under "Story Off" which was also released this year. Seriously.. every song on the new album is also a hope for recognition. I think even if our label would decide to release a best of or some kind of compilation say in 2020.. 60% would still be tracks from "The Gathering"

What can we expect from you at BIM?

We will bring a fantastic live set with 6 people on stage and our sound engineer comes from the legendary "La Muerte" so expect full power from a band that is constantly re-inventing itself !

If you could choose one thing in "5 years Der Klinke" what would it be?

Gosh... so many memories.. shooting those early video's.. remember filming at a graveyard me saying "This path is a dead end".. hahaha... or staying for over a week at Martin Bowes from Attrition his place in Coventry.., what should I pick... Ok, the love and friendship of so many people supporting us.. Really, this might sound cheesy but it really touches me over and over again..

Will we meet each other again in 5 years time?

Yes we will, on November 14th 2019 I'm expecting you at my front door at 9 o'clock in the morning singing Happy Birthday.. Deal ?

Peek-A-Boo makes a deal yes!

Didier BECU

photo © Marquis(pi)X

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SCARLET SOHO

After their last album, many people were hungry for more. This, and their recently announced exclusive Belgian gig on January 31st next year, were reasons enough to ask James (vocals/guitar) some questions and get to know him a bit better...

From where this name, what's the philosophy behind the name?

When we started the band we really wanted to find a name that worked closely with the sound of the music being created. I think Scarlet Soho creates a certain image in the minds of most people!

Can you tell us something about the early years (a funny story and a sad story of course would be great!)?

I can remember the time when we toured with Zoot Woman in Germany. We had very little money, and we travelled around for two weeks in an old London taxi cab which was borrowed from our synth player Stuart. One time it broke down at the side of the road with a flat tire. We realized we had no tools to change it. I stood at the side of the road very worried and started waving a sign at the German motorists which said "spanner" (A sort of wrench tool). Everyone ignored me for some reason! The following day I was informed by a German guy that the word spanner in German means "voyeur". So then I'd realized my huge mistake, and this was quite funny! To be honest I can't remember anything too sad. It's been a real privilege to be in this band.

How did you manage to get a remix from Kosheen?

It's hard to know where to start! Some years ago we worked with a live drummer for some UK festival shows. This was Mitch Glover who also plays drums in the band Kosheen. He's a great musician, but we soon realized that live drums were not right for us. We once talked about playing some live shows supporting Kosheen with Mitch playing in both bands, but it took a long time for anything to develop there and when we did finally play together we played the support shows without him. Through Mitch I was introduced to Darren from Kosheen, and he made us a really good dance floor mix. One of my favorite Scarlet Soho remixes I think.

How do you describe your sound nowadays?

I think our sound is developing all the time, but songs are always the most important thing. To have good melodies that are clear. It's a cliché, but it really does help if the song is still great when you strip it back, and only have vocal and piano, or vocal and guitar. I'm not so into the harder electronic acts, because I think some of them mix and master the music too loud and it sounds very cheap.





The thing we appreciate about the 80's-bands is probably the care and attention to the mixing and the songwriting. It's not about how loud you can make it!

One thing I noticed is that you play a lot, how do you manage that? Are they all small venues?

We hope to be remembered as a live band over everything else. We will always take the music to the people who want it and I think we've proved we will play anywhere we're asked to play, big or small! So many bands on the circuit need to feel they have the correct niche audience to perform to, but our music is for everyone!

You have a new clip, how did it work out, and with whom did you work?

Yes. We have released the third video from our trilogy called "Two Steps From Heartache". Actor Dan Stotesbury plays a clown who is trying to get our attention for the whole video, but not doing so well! Steve Hogg who also directed our last two videos made this one. It's up on YouTube!

Soon there will be a new album out, what can you tell us about it?

The new album will be released in February 2015. We're still deciding exactly how many tracks it will have, but it will include all three a-sides from our three recent EPs, plus at least 6-8 fresh tracks too. A tour is being booked right now, and we will announce the dates in October when we come back from the Czech Republic.

Sound-wise your sound is very retro I think, a bit poppy New Wave with a touch of Depeche Mode, not?

I think when we first started the band; working with electronic instruments was so new to us and still is in a way. We would take notes wherever we could, so we could learn more. Depeche Mode was one of the influences, but not beyond the "Some Great Reward" record. We also like some Italo Disco, early Madonna, The Smiths, Fleetwood Mac and newer acts like Daniel Avery and Bright Light Bright Light.

In January you will come and play in Antwerp, will it be the first time you're in Belgium? What can we expect?

It will be our first time in Antwerp yes. I'm very excited about this and have already had some really nice Facebook messages from people who live nearby. It's nice to hear that people are excited about the show already!

Filip VAN MUYLEM

www.geek-a-boo-magazine.be

DIE FORM - Rayon X (CD)

(Out Of Line)



"Rayon X", the new album by the French multimedia-fetish-art-project Die Form is out! Sound-wizard Philippe Fichot and singer Éliane P. take us again once again on a journey into the dark and mystic abyss of the human brain. The album kicks-off with the very danceable 'Black Leather Gloves', a straight forward 4/4 beat with dark analogue-like sequences. The combination of Philippe's dark hissing voice and Elian's opera-like chanting still seems to work very well. The previously released single 'Schaulust' made it clear Die Form went back to their less experimental but more melodic and danceable style. Even if a song like 'Politik' might also appeal also to the Suicide Commando generation, the albums should sound Die Form enough to please and convince the fans. This could well be one of Die Forms's most accessible & danceable albums! [FG]

LOVELORN DOLLS - Japanese Robot Invasion (CD)

(Alfa-Matrix)



This female fronted electro gothic rock band has everything to become famous! It all starts with the catchy Happy valentine, the beginning might remind you of Marilyn Manson, but once Ladyhell opens her throat and starts to sing this tracks reaches its first high. The vocals will enchant you. Long Awaited Kiss has a more eclectic minded start, with a bit of drum 'n bass and a real metal minded guitar sound and a smooth melancholic drive that somehow will make you smile and feel a bit happier. Japanese Robot Invasion goes further down this eclectic lane. The conclusion is quite simple: a perfectly crafted diamond of the most expensive kind! [FvM]

ATTRITION - One Horse Rider : Reprise (CD)

(Self Released)



With this 'One horse rider' Attritions's Martin Bowes presents a remix CD of a song that was on his album from last year 'The Unraveller Of Angels'. This six part reinvention brings us some different versions of this song. The opening track with the Technomancer-remix is very strong. Roy Julian Digre brings a great soft melodic version of this track, followed by the D.O. Service mix, slowly build up, nice bombastic beats, analogue synths, great scary backing vocals, by far my favorite of this album. The 'Man Woman Machine mix' has some more guitar samples and effects in it, and is maybe the 'hardest' mix and more danceable than the rest. All very nice, but I have to say that the other mixes are to much of the same. Don't get me wrong it's all very nice, the mixes are rich, dark, and have lots of orchestral elements, but a bit too much for a whole CD, I'm afraid. [PH]

METROLAND - Thalys (CD)

(Alfa-Matrix)



Metroland is a conceptual band from Brussels. The duo focuses on transportation and especially our daily routine of commuting. Their limited 12"inch Thalys is released by Alfa-Matrix. On top of the vinyl you get an EP-CD. People who are fond of Kraftwerk will definitely like this one. On Thalys we also hear those typical vintage synths, analogue drum machines and vocoder treated voices. Thalys - Le Départ passes seamlessly to the deuxième étape. By this we get an extended Thalys-trip that does not bore despite its length. The other track, From Station To Station, is built with recycled parts from Thalys. But no worries: it became a total different track! With this EP Metroland made a step forward opposed to Mind The Gap. I am looking forward to their full album that is announced for 2015. [BC]



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HULDRE



I saw Nanna with Asynje at the last Trolls et Légendes festival and was absolutely mesmerized. Now she returns with Huldre ...

My classic starter: why this name and what does it mean?

Bjarne: Huldre is the name of an ancient creature in Scandinavian folklore. It is often portrayed as a female elf, of sorts, that likes to lure men with song and music into swamps and kill them. Sometimes she will demand sex and the male has to satisfy her or he will be killed. They are said to have a tail. It varies from country to country whether it's a cow's or a fox tail, but if you mention to her that it's visible you risk death, unless you are really nice about it. They are also said to have a hollow back made of wood so if they have their back turned to you, so you can't see them. So we think that's awesome, and the parts about luring people away made sense to us as a band name. Our music lures people into another world for a short while, for dancing and partying.

Nanna, we have seen you with Asynje at the Trolls and Légendes 2013, it was a great folk party and now you come with another band that is more into Nordic folk metal, how come? Did you wanted to change the mood a bit?

Nanna: Yes, we played there with Asynje last year and it was a very fine festival and a great audience. Three of us in Asynje have played in Huldre for many years and we thought Huldres' music would fit at the Trolls and Légendes too, and this year we were lucky to have the chance to play with Huldre. Huldre's music invites you to dance and sing, but the energy is maybe more wild and unpredictable than Asynje.

Is Asynje put on hold?

Nanna: Many of us in Huldre have other bands, and play

in other bands together. It's sometimes difficult to find time for all the bands, but the good thing is that we can return to interesting festivals like Trolls and Légendes with new constellations and surprises for the audience.

It took you a long time to bloom from 2006 until 2012, how hard was it to get it all worked out and start building up?

Bjarne: It was a natural organic process really. The first 4 years were spent figuring out our style, and what we wanted. It was also spent finding the proper lineup. We are proud to say we have never kicked anyone out of the band. People have naturally left over the years, and been replaced with new ones with more interest in the style and this has naturally formed the organism that is Huldre today. The latter 4 years were used to write music and playing a ton of concerts which have mostly been a wild and funny ride.

Is it hard to get out of Denmark singing in the language you choose instead of the almost universal English?

Bjarne: We don't think so. For this style of music, it is sometimes a benefit to sing in the natural tongue. It lends credence to the folk style and might even make it sound "exotic" to non-Danish speakers. Arkona seems to be doing fine even though they sing in Russian.

Nanna: Sometimes people don't need to understand the words, the mood is the most important, and when I sing in Danish, most foreigners often understand it anyway, and I hope the audience in Belgium will sing along with us in Danish in one of our medieval ballads

As I don't speak your language, can you tell me a bit more about the lyrics? I read they are about trolls, wolves, forest nymphs ...

Nanna: Many of the lyrics are inspired by old folklore and folk songs mixed with pagan themes. In many of the songs we want to express the unseen side of nature and

the hidden nature of humans, both in music and lyrics. Many of us modern humans are often far away from the nature, and some of the old myths about nature creatures can give us the magic of the nature back. These nature creatures are often symbols of suppressed feelings and knowledge. Often the old traditional texts are the best, but I also think it's very interesting to make new texts and see the nature in our modern world with modern human eyes, but trying to find a meaning and thought as if we lived hundred years ago.

If we take, for example, the song "Troll"; it's inspired by many Danish folklore tales about trolls destroying churches and villages. A troll lives in a valley, peacefully alone, and suddenly the humans start building a village and a church in the valley. The humans destroy the nature and the habitat of the troll and of course the troll gets angry and will get rid of the humans. We all know the feeling of anger and maybe the need for destroying things when someone crosses our borders.

'Ulvevinter' seems to be one of your most popular tracks, can you tell us something more about it?

Nanna: Ulvevinter is one of the first songs we made together. Laura made this fantastic violin tune, and the bass, guitar and drums made the heavy parts. I made the vocals and the text and the theme are pictures from a northern winterland. New paths are made in the snow and hungry wolves and creatures from the underworld are looking for prey. It is important to light a fire and make it burn.

Is there a new album coming up for 2015, a new EP or lots of other plans?

Bjarne: There might be. We mostly have live plans, and in between concerts we always work on new material. Whenever we feel that we have enough quality material for the next album we will start recording it.

What can we expect from you at Trolls et Légendes 2015?

Bjarne: A fantastic concert. If you are into folk infused metal you can't miss this.

Nanna: I'm looking so much forward to meet the people at the festival again and I hope and think they will like our music and the Huldre world! Thanks for the interest in Huldre and we're looking forward to see you at Trolls and Légendes!

Filip VAN MUYLEM

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- 04.10 **FANTASTIQUE.NIGHT XLIII @ T.A.G. Brussels [BE]**
THE BREATH OF LIFE + SOROR DOLOROSA + STUPID BITCH REJECT
- 04.10 **SEJA RECORDS LABEL NIGHT @ dB's, Utrecht [NL]** Fatal Casualties, Sophya en Das Ding
- 04.10 **K-BEREIT + CHEMICAL SWEET KID @ Le Visiteur / Resto Soleil - Lille [FR]**
- 10.10 **DIARY OF DREAMS, THE ARCH, LA LUNE NOIRE @ P60, Amstelveen [NL]**
- 11.10 **ANOTHER WAVE FESTIVAL @ Magasin 4 - AVENUE DU PORT 51B HAVENLAAN. 1000 BRUSSELS [BE]**
KAS PRODUCT + THE KVB + SCHWEFFELGELB + GUERRE FROIDE + MIRIM + DJ's
- 15.10 **GAZELLE TWIN + BERNHOLZ @ BRUSSELS @ DNA - 18-20 Plattestein, 1000 Brussels [BE]**
- 17.10 **NEW WAVE FROM THE GRAVE III @ De Kleine Hedonist, Antwerpen [BE]**
- 18.10 **THE REBIRTH OF THE MARQUEECLUB @ zaal Noorderterras, Antwerpen [BE]**
- 17-19.10 **METAL FEMALE VOICES FEST @ Oktoberhallen, Wieze [BE]**
THERION - ARKONA XANDRIA - STREAM OF PASSION - LEAVES' EYES - THE SIRENS - ...
- 19.10 **DEADCELL (NEDERLAND) @ Club B52, Eernegem [BE]**
- 21.10 **THE ENGINES OF LOVE + HUNGRY HOLLOWES @ L'Escalier - Liège [BE]**
- 24.10 **EX-RZ, (EX - RED ZEBRA) @ Club B52, Eernegem [BE]**
- 25.10 **INFECTED ELECTRO @ Jeugdhuys Barchoque, Ten Hove 10 3510 Kermt-Hasselt [BE]**
- 31.10 **CLUB NEW WAVE - EPISODE 12 - HALLOWEEN SPECIAL @ La Bodega, Brussels [BE]**
- 31.10 **HALLOWEEN PARTY @ Le Garage Creative Music, Liège [BE]** K-Bereit, Chemical Sweet Kid, Ethan Fawkes
- 01.11 **ARCANA & FJERNLYS (DER TAG DER BEFREIUNG IST NAH!!! (20)) @ Berlin [DE]**
- 01.11 **MACHTIG TACHTIG VOL II @ Boesjkammeree, Mechelen [BE]**
- 06.11 **13TH WROCLAW INDUSTRIAL FESTIVAL @ Gothic Hall, 1 Purkyniego street [PL]**
LEGENDARY PINK DOTS + 6 COMM + BORGHESIA + JOB KARMA + TROUM + WRANGLER + ...
- 08.11 **THE NEON JUDGEMENT - THE KLINIK - RINGEL S @ Concertzaal De Casino, Sint-Niklaas [BE]**
- 08.11 **WAVETEEF PRESENTS: LUMINANCE & BEN BLOODYGRAVE @ kivietsnest, Antwerpen [BE]**
- 08.11 **DUBHFEST III @ OC DE KOUTER POPERINGE [BE]**
Crematory + Lord Of The Lost + Ost Front + Battle Scream + Deadcell + Doganov
- 08.11 **WAYNE HUSSEY, @ L'Escalier - Liège [BE]**
- 09.11 **WAYNE HUSSEY FROM THE MISSION, EX THE SISTERS OF MERCY @ Club B52, Eernegem [BE]**
- 14.11 **THE LEGENDARY PINK DOTS @ L'Escalier - Liège [BE]**
- 21.11 **XIU XIU @ BRUSSELS @ DNA - 18-20 Plattestein, 1000 Brussels [BE]**
- 22.11 **BUNKERLEUTE TOP 100 @ Blauwe Kater, Leuven [BE]**
- 22.11 **THE COKE PARTY @ Cafe Theater, Turnhout [BE]** the obsCURE + Other Voices + Stin Scatzo
- 26.11 **FANGS ON FUR, CHESHIRE CAT + dj sets @ Café Central, Brussels [BE]**
- 29.11 **THE JUGGERNAUTS + MRDTC @ Kulttempel - Oberhausen [DE]**
- 29.11 **COMBICHRIST - THE WE LOVE TOUR @ Oude Badhuis, Antwerpen [BE]** + William Control + 1 TBC
- 05.12 **FRONT 242 + A SPLIT-SECOND @ GC Den Dries, Retie [BE]**
- 06.12 **KINDER DER NACHT @ Salto, Overpoortstraat 14, 9000 Gent [BE]**
- 13.12 **FANTASTIQUE.NIGHT XLIV @ T.A.G. Brussels [BE]** Detachments, ADN' Krystall, Ash Code, Risk Ris
- 19+20.12 **BIMFEST XIII @ Zappa - Antwerp - B [BE]** DIE FORM + BORGHESIA + COCKSURE +
THE FORCE DIMENSION + AGENT SIDE GRINDER + GAYTRON + SERPENTS + TYSKE LUDDER +
DER KLINKE + FULL CONTACT 69 + POKEMON REAKTOR + EDRIVER 69
- 09.01 **DARK ENTRIES NIGHT XI @ Kinky Star, Gent [BE]** Empusae + Kinderen van Moeder Aarde ; free entry
- 31.01 **SCARLET SOHO + DEPECHE MODE PARTY @ Kavka - Oudaan 14 - Antwerp [BE]**
- 03-05.04 **TROLLS & LEGENDES @ Lotto Mons Expo [BE]** Fantasy Festival: music, literature, strip cartoons, cinema,
art exhibition, fairy market ... Concerts: Naheulband + Feuerschwanz + La Horde + Eluveitie + Tanzwut +
Huldre + Nook Karavan + Corvus Corax + Rastaban + Cuélebre + Cesair
- 04-05.04 **BLACK EASTER FESTIVAL @ Antwerp, Zappa [BE]**
Goethes Erben + Rosa†Crux + Qntal + Ataraxia + Sieben + Schneewittchen + The Breath Of Life +
Lisa Morgenstern + Grausame Töchter + Dark Poem + Lizard Smile + Hachling
- 11.04 **COALESCEAREMONIUM 3RD EDITION @ Bouche à Oreille, Brussels [BE]**
- 09.05 **4 YEARS OF DARKNESS : THE LAND OF THE CREEPS @ De Kleine Hedonist, Antwerp [BE]**

BODYBEATS PRODUCTIONS PRESENTS

COMBICHRIST

THE WE LOVE TOUR



WITH SPECIAL GUESTS

WILLIAM CONTROL

+ 1 TO BE CONFIRMED

+ ELECTRO / INDUSTRIAL / NEW-WAVE / EBM / AFTER PARTY +

29.11 - OUDE BADHUIS - ANTWERP

> DOORS: 19:00 >< DAMAGE € 20 / € 25 >< TICKETS & INFO >< WWW.BODYBEATS.BE <



Trolls & Légendes

THE FANTASY FESTIVAL
MONS (BELGIUM)

LOTTO MONS EXPO
3-4-5
APRIL 2015

Concerts
18:00-00:00

3/04
NAHEULBEUK (F) FEUERSCHWANZ (D) LA HORDE (B)

4/04
ELUVEITIE (CH) TANZWUT (D) HULDRE (DK) NOOK KARAVAN (B)

5/04
CORVUS CORAX (D) RASTABAN (B) CUÉLEBRE (SP) CESAIR (NL)

Festival
4 & 5/04 10:00-20:00

LITERATURE, ANIMATIONS, FAIRY MARKET, ART EXHIBITION, CINEMA,
STRIP CARTOON, GAMES CONVENTION



INFO & TICKETS: WWW.TROLLS-ET-LEGENDES.BE



MONS



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