

music & movie magazine





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

WOOL-E-TOP 10

Best Selling Releases (Oct/Nov/Dec 2014)



- 1. MAN WITHOUT WORLD And Then It Ends (MC)
- 2. VARIOUS ARTISTS
 The 15th (MC)
- 3. **FACTICE FACTORY** The White Days (MC/CD/LP)
- 4. TRUE ZEBRA
 Adoremotion (CD)
- 5. SONAR

Shadow Dancers (CD)
SEBASTIEN CRUSENER

- SEBASTIEN CRUSENEF Dwaalspoor (MC)
- 7. WOODBENDER, CINEMA PERDU, THE [LAW-RAH] COLLECTIVE
- Blue Ruins Under Yellow Skies (MC)

 8. NINE CIRCLES
- Alice (CD/LP)

 9. **NEUTRAL**
- Grå Våg Gamlestaden (LP/MC)
- 10. KIRLIAN CAMERA
 One (LP+7")

WOOL-E-TOP 10

Best Selling Releases (January – December 2014)



- 1. THE KLINIK Box (8CD)
- TRANSFIGURE Transfigure (MC)
- 3. LUMINANCE
- Icons And Dead Fears (MC)
 4. UNIDENTIFIED MAN
- Remedy For Melancholy (MC)

 5. MAN WITHOUT WORLD
- And Then It Ends (MC)

 6. LUMINANCE / ACAPULCO CITY
 HUNTERS

The Cold Rush (MC)

- 7. **L'AVENIR**The Wait (LP/CD)
- B. PAS DE DEUX
 Cardiocleptoman<u>ie (LP)</u>
- 9. SIMI NAH
- Be My Guest (CD)
- 10. VARIOUS ARTISTS
 The 15th (MC)

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FACTICE FACTORY - The White Days (CASSETTE)

(Wool-E Tapes)



With some albums you feel very quickly that everything is good, and that is the case with this Swiss-French quartet. What can you expect? Cold Wave of a high level. Songs that are sophisticated to the bone. Dark music and lyrics that evoke desolate landscapes, strange moods and emotions. I could start name-dropping, but that would be unfair. Of course you can hear influences from the 80s. OK, it doesn't sound very innovative. There is nothing complicated, but everything has its right place. A debut that every Cold Wave fan should check out. Released on a cassette, with the bonus track AVGVST remix of Kaugummi. [WG]

ONTAL - VII (CD)

(Drakkar Records)



"QNTAL VII" is the latest album by the German electro-medieval band around Syrah and Michael Popp. The fixed recipe of Qntal, a perfect blend of old and contemporary lyrics and music with electronics, is also applied on this album, in order to create a wonderful, mesmerizing sound landscape. "By The Light Of The Moon" is a first hit, with texts by Lord Byron, wonderfully interpreted by Michael against a perfect melancholic and electronic background (Leon Rodt as a producer was an excellent choice). Also the texts of William Blake get a musical treatment on the song "Tyger". Syrah sings this beautiful poem, supported by quiet and complex but oh so beautiful synthesizers. There are also the more upbeat and danceable songs such as "Blow Northene Wynd" (with lyrics by an anonymous writer from the fifteenth century). Live this should give a real treat, especially if the beautiful voice of Syrah will be complemented by the violin and backing vocals of Mariko and the energetic drumming of Markus, IWDPI

SCARLET SOHO - In Cold Blood (CD)

(Cadiz Music)



"In Cold Blood" starts with a piano and a very sensitive sounding voice before the electronics awaken and turn it into a synth/disco track! More disco comes with "When The Lights Go Out", a great retro electro track. The electronics play an important role, but don't underestimate the great nostalgic vocals. "This Town is Mine" starts like a slow ballad with a very sensitive voice. It features a solitary trumpet that is part cavalry Last Post and part sleazy jazz club. "Make The Final" changes the mood into an ice cold retro Depeche Mode! "Solo Ko" is the last blow before knocking us out. It is a magisterial end for a great album! [FvM]

[:SITD:] - Dunkelziffer (CD)

(Dark Dimensions)



(Corrections). The album starts with a nice intro. Dark synths topped with a sample of Gregorian singing are building up the atmosphere. One of the best tracks I heard this year in this genre. Purgatory is another hammer with some hard hitting percussion. Autoaggression is made of the same typical [:SITD:] elements, while the piano brings a melodic touch. Everlasting is a slow song with floating synths. Revolution is crafted with heavy rhythms and is criticizing the trade in German weapons. The next track is called Santa Muerte. Memorandum is more upbeat and more future pop orientated. An album that sounds familiarly [:SITD:]. [BC]

THE FORCE DIMENSION



THE FORCE DIMENSION MM020 (LP+CD)

10 Track 180 gr 12" Vinyl + 22 track CD Limited to 500 copies

Releasedate: February 13th 2015 Distribution: Ant-Zen/Wool E-Shop/Sleepless Berlin Mailorder and wholesale: mmsale@scarlet.be

Minimal-Maximal presents:

THE FORCE DIMENSION - MM020

This 25th Years Anniversary edition (LP+CD) contains the debut album from Dutch electronic and EBM band 'The Force Dimension', originally released as KK020 on KK Records Belgium in 1989. This vinyl contains the 'red' edition produced by the band themselves + bonustracks while the free included bonus CD contains both the 'red' and the 'Blue' edition (produced by Luc Van Acker) plus the complete first two 12"s 'Dust' and 'Tension' All tracks remastered by Eric van Wonterghem (Monolith/Absolute Body Control/Scnar).

Vinyl Tracklisting

- A1. Tension A2. Dvina Nightlights
- A3. Dust
- A4. You Essay A5. All Systems Out
- A6. Opera Erotika
- B1. Hidden Ambush
- B2. Everything is mine B3. Secrets of Russia
- B4. Dust (X-Tended version)
- 85 X-Tension

Free bonus CD tracklisting: www.daft-records.com



Daft Records presents:

DRP - PEACE OFFENSIVE

DRP, a Japanese EBM band from Sapporo, released their first album 'Electro Brain 586' on Body Records /Antiler Subway way back in 1990.

Their second album 'PEACE OFFENSIVE' and the "MAKE LOVE" 12" were recorded in 1991 but never saw the light of day due to several circumstances. Recently we rediscovered these treasures in our archive and decided to release both masters as one Digipack CD. Now, 23 years after the original recording and remastered by Eric van Wonterghem it's indeed time for the real 'Peace Offensive'!

Tracklisting:

- 01. Peace Offensive
- 02. Remain
- 03. Family
- 04. Burn Out
- 05. Make Love
- 06. Death Adventure 07. Adrenatine
- 08. Dictator
- 99. UFO Communication
- 10. BLeep Jesus
- 11. Make Love (Hyper Ecstacy Mix) 12. Make Love (Techno Brain Mix)
- 13. Make Love (Electronoise Mix)





DRP PEACE OFFENSIVE D1054CD

10 unreleased tracks + 3 remixes! Limited to 300 copies

Releasedate: March 16th 2015

Distribution: Ant-Zen/Wool E-Shop/Sleepless Berlin Mailorder and wholesale: info@daft-records.com

SAIGON BLUE RAIN

Saigon Blue Rain is a French duo that was formed two years ago, but they have already released a five titles. EP last year, and their first full length and brillant album What I Don't See, a couple of months ago. Their music is a subtle and very delicate mix of post-punk, cold wave, ethereal wave and dream-pop. That is a lot of qualifiers, but one word would definitely not be enough to describe the variety of atmospheres that one can find on What I Don't See!

A couple of months before you released your debut album, you have chosen to rename yourselves, from Stupid Bitch Reject to Saigon Blue Rain, a name that better reflects the atmosphere of the music you are playing now. But why did you choose Stupid Bitch Reject in the first place and why was it important for you to keep the initials SBR?

Ophelia: At the very beginning of the project, we were searching for a name for the band we wanted to create, and we found that Stupid Bitch Reject sounded catchy and punk. Our musical influences are varied and before starting to compose the tracks of our EP, we didn't really know what musical direction to take. The first tracks we have even composed were more nervous, but a few tracks later, we finally found our style and it became like an evidence that we had to change the band's name.

Franck: To us, the three letters SBR are like a magical combination that brought us luck from the beginning.

When a new band starts it is easier for everyone to compare it to existing ones, so one can easily spot you somewhere on the big "rock map". Some names frequently associated to you are: The Cure, Cocteau Twins, And Also the Trees or All About Eve. What are your feelings about that?

Ophelia: Actually, people often compare us to All About Eve and we're very flattered by this comparison because we like this band, but at the same time, we think that it is a bit simplistic to say that Saigon Blue Rain sounds like them or Cocteau Twins just because of the female vocals. They may be part of our conscious or unconscious influences, but we surely have our own identity.
Franck: I want to name also Crime and the City Solution and their Six Bells Chime, which opened for me the door to this whole post-punk scene when I saw them first in Wings Of Desire. It is the band that converted me.

Saigon Blue Rain seems to be a duo, but when you are on stage you look like a cohesive rock band of four people. Could you introduce us Gilles and Mathieu who are playing with you?

SBR: Gilles has spent the last decade touring around Europe, playing guitar in a ska-punk band. But his roots are definitely cold-wave/post-punk because he learned music playing Simon Gallup's bass line. Mathieu is our second guitarist, he is 26. Besides cold-wave, he also likes to play other styles. Before SBR he used to play in the pop rock band Clare from Rennes. We consider Gilles and Mathieu to be full members of SBR, musical understanding has been perfect since we found them, they know how to bring energy on stage, and now we couldn't go without them anymore!

Most of your lyrics are filled with darkness, is it you, Ophelia, who is writing them? Are you writing texts that fit the music you compose, or are those things that you really need to express?

Ophelia: Yes, I write all the lyrics. Sometimes, I already have ideas for subjects which cross my mind, even before the phase of composition, inspired by thoughts, feelings, books or movies, and I tell myself that it could be a good subject for writing. And sometimes we compose the music, and the atmosphere which comes out of it inspires me and produces some haunting images, colors or landscapes that I need to put in the music. In Break the Disease, for instance, I question myself about the human behavior Some people only seem to exist to be the clone of their neighbour, they follow what society awaits from them, like a religion. They consider the marginal one as the stranger, whereas they are the strangers, lost in the mass.

Filip VAN MUYLEM

photo @ Marquis(pi)X

Trolls ELégendes

THE FANTASY FESTIVAL MONS (BELGIUM)

Concerts

AHEULBEUK (1) FEUERSCHWANZ (1) LA HORDE (1)

ELUVEITIE (CEI) TANZWUT (DI) HULDRE (DE) NOOK KARAVAN (B)

CORVUS CORAX(D) RASTABAN(D) CUÉLEBRE (SP) CESAIR (NL)

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

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

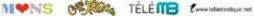


INFO & TICKETS: WWW.TROLLS-ET-LEGENDES.BE























RASTABAN

Rastaban will be back on the stage of the Trolls et. Légendes festival 2015 by popular demand. At the same time they will present a new album, interesting enough to put a few questions to Mich (the drummer of Rastaban). were editions of the festival. So, it definitely feels like home to us, and not only because it takes place in Belgium. There will even be some extra guests, to make it something special for this anniversary edition. But we will keep it secret for the moment.

Another festival where you might be asked to come back is Castlefest. It must have been a tremendous party? I read that even weeks after the show you still felt the vibe of the audience?

Castlefest is something you have to experience to understand the feeling that it awakes. This year, there were more than 32,000 people gathered during that week-end, and still, the harmony, the respect and the

You'll play for the 4th time at Trolls et Légendes. How does it feel?

It's just amazing and completely unexpected, in particular because it is the second time in a row we will play there with Rastaban. I was pleasantly surprised when the organization of Trolls et Légendes contacted us to ask if we wanted to be part of it for the 10th anniversary. It will indeed be my 4th edition on stage there, also for Steph, and it is even the 5th or the 6th time for Luka. If you include the bands we have joined as guests. We have played more gigs there than there

exchange of good vibes are just unbelievable. I think it is the only event of that size with such a connection feeling around. It is a real family gathering where open-mindness and positivity are an unwritten rule. And like Trolls & Légendes, it is a great opportunity to see a lot of friends again and have a good time with lovely people we don't see often

I read in your profile that it is not always a fun thing being a musician, can you explain that?

enough.

The "being a musician" part is actually the fun part.

Creating new songs, sharing them with people, it is a

way of living, and also a way to survive mentally and emotionally in this crazy world. But beside the creative aspects, as an independent band doing everything by ourselves, you are often drowned in the other aspects like the administration, the communication, office work, management, logistics,....We are lucky to work as a team, everyone has a part of the job to do regarding these aspects, following his skills and the time he can give to it. These are parts that a lot of people often underestimate. Beside that, we also have jobs and families, and it is sometimes not easy to combine everything.

characteristic of our Tribal Folk sound, but it is something we don't really plan, it comes spontaneously when we play together and write new songs.

Beside the new songs, you are preparing a special bonus track for the upcoming album: an 'orchestral' version of "Moja Dusa" with some friends of other bands. Can you tell more about it? Who are these friends?

But I definitely can't complain at all: having the opportunity to play with Rastaban is a pure blessing, and we have the advantage to work at a very underground level, far from the mainstream music business, it gives us a huge freedom in what we do.

I described your first CD with these words: 'Aurora is a festive tribal folk album with all the ingredients to start a party and keep it going: Is that the correct description?

We have indeed a strong festive side, with very joyful "danceable" up-tempo songs, but also a more quiet and sensitive side; with more let us say "contemplative" songs. But even our slower songs have something uplifting and energetic. I think. It is probably a

We will get friends as special guests not only for Moja Dusa, but on a lot of tracks of the album. I won't reveal the names yet, we will soon share this info on our Facebook page. But for Moja Dusa, which appears on our first album, it will be a special adapted version, which we already had in mind for ages, but never had the opportunity to work on. Don't expect something too big, it won't be a philharmonic orchestra version, just a couple of musicians from other bands bringing an extra melodic touch to the song. Adding an extra unheard touch to our music is something we really wanted to experience with this album. To bring another dimension to our existing sound, with some new instruments hat we don't use normally. We are really excited about it.

Filin VAN MUYI FM

photo @ Niiv Photography

EMPUSAE

Empusae is almost 20 years old. That's a long period of time. With 8 CDs and a lot of collaborations and contributions to other projects, Sal-Ocin - Nicolas Van Meirhaeghe for the friends - has put his musical stamp. We might describe his music as dark ambient, but it distinguishes itself from other projects through the combination of electronic and acoustic sounds.

Hi Nicolas. This year, Empusae will exist 20 years. That is a considerable period of time in which you have achieved a lot. How do you look back on those 20 years? And what was your highlight?

Next year it is indeed 20 years ago that I composed my first notes under the name Empusae and also did the first performances. What I find remarkable is that the concept of then remains the same until today. It remains a 'soundtrack for an imaginary movie'. The techniques and sounds have changed, but for me it is still just the same as 20 years ago. Mentioning only one highlight is impossible, but there is definitely the music I composed for the Extra-Muros comic of Daniel Hulet Casterman, the more than 100 performances worldwide, the collaborations (Symbiosis) with my idols (Arcana, in Slaughter Natives, ORE, Sonar, et and the Empusae & Friends concert at Maschinenfest 2010 including Monolith, S.Alt, ACS, Mimetic, Xabec, Roger Rotor, the Law-Rab Collective...

All this time you have been the only member of the project, though you are supported live by Tom De Doncker and Benjamin Sperling. Is it important that Empusae remains your own project?

Yes, surely. Composing is a very different concept than performing live. When making music is concerned, I am very anti-social. I can just completely let go when I'm alone with my muses and my instruments. I attach more and more importance to what Tom and Benjamin do at gigs. Tom and I have been working together since the beginning, so at the live events, we have grown close together. When you add what Benjamin does with guitars and accordion, you get the ideal set-up for me. I am not planning to do performances without them anymore. Even if it means less shows because of the higher budget. I would find it rather frustrating to do my thing without them.

Empusae is notable for the numerous collaborations with other artists. The list is really too long to sum up, but let us just mention Implant, This Morn 'Omina, Ah Cama-Sotz, IC 434 and Nick Grey. On one of the previous editions of Porta Nigra, you played with Triarii and In Slaughter Natives alongside your own set.

How do you come to all these collaborations? And what is the value for your own music?

All these collaborations came about because I have a great passion for music. If I find a project that I have a certain affinity with, I cannot resist contacting them to ask to work with them. In many cases (INS. ORF. Triarii...) the friendship came first and was followed by a collaboration later. Meanwhile, I am now also a fixed (live) member of Triarii and Ordo Rosarius Equilibrio, and if the logistics and the budget permit it. I also play with In Slaughter Natives, Ah. Cama-Sotz, Sophia and TriORE, The difference is, when we compose together, I ask the artists to work together. When we play live, it's just the opposite. The added value for me is that the artists in question have had and still have a great influence on my compositions. For me, it was fantastic to effectively work with them and make something under mutual influence and inspiration. That is how 'Symbiosis' came to be. It does not always sound as 'Empusean', at least not the end result. It was a kind of experiment, and in my opinion a very successful one

You talked about your fascination for movies in several interviews. Recently, you composed a soundtrack for 'At Land', a silent film from 1944. Should we see Empusae as cinematic music?

For me, it is certainly one way to perceive Empusae. and it is the way I perceive it myself. I have always described the music of the project as a 'soundtrack for the imagination'. It often happens that my fans share their personal experiences with a certain track. It is fascinating to see how the personal interpretations differ how different the effect on the imagination is from person to person. The songs have a title reflecting the inspiration I had while composing, which certainly does not mean that the listener should feel or experience the same. This is also the concept that I applied for the soundtrack of 'At Land' by Maya Deren I made music on the images I saw, depending on what I felt at the time. If I had to start again today, it would probably be a totally different experience, a different style, a different interpretation. For myself as for others it is a strange experience to see the film with those compositions. I would actually be able to make a dozen different versions, all entirely different from each other. For me this means that atmosphere and interpretation of music can be very relative, and therefore very personal.

Empusae plays with a mix of electronic and acoustic sounds. You even play with some self-built instruments. That produces a very special feeling, which feels much warmer than pure electronics. I notice - especially in your last release - a great connection with nature. Are all these things connected? Does this fit into the overall philosophy that you adhere with in Empusae?

Nature, especially flora (forests and trees) were of the utmost importance for this project from the very beginning. The way I dealt with it musically has indeed evolved towards more organic sounds through the use of field recordings and (homemade) acoustic instruments. Its use gives me the space to further experiment with sound. The transition from electronics to more acoustic sounds has actually never been a conscious choice. It just came about through a desire for more organic instruments. Maybe it's just a phase, or maybe it comes with age or so, but I'm more and more evolving into it and I experience the 'fiddling' with acoustics as quite satisfying and addictive.

Xavier KRUTH

photo © Nesisart

OST+FRONT - Freundschaft EP (CD)

(Out Of Line)



Never heard Rammstein as provocative as on Freundschaft. Thank God it is not them, but OST+FRONT. Never heard a copycat sound so close to the real thing. Even the singer reminds me of Till Lindemann. The biggest problem is that they try to shock more than putting their own mark on the music scene. On the title track they go afar as to mention Arbeit Macht Frei (known from the Nazi era and the camps). If you go beyond tricks like these, then you sound like a furious clone. It has more power and speed than the real thing and definitely knows how to keep you interested. Unfortunately all they are doing has been done before. [RS]

HERRSCHAFT - Time and Dust - The Remixes 2004-2014 (CD) (Self Released)



On "Time and Dust" all genres are passing by: death metal, electro, Industrial and even hiphop! This CD contains others remixing Herrschaft, but also Herrschaft remixing others, a perfect match to keep things interesting! For instance "Spine Flesh - Destruktiv Logic" has a great piano and a classical touch. Sometimes it floates, sometimes its loud. The screaming voice is pretty nicely mixed. It might become a dancefloor hit in this version. Also "Herrschaft - Tesla" (Jessy Christ Remix) is a nice example, a bit like Skinny Puppy. And what about "Herrschaft - Valiant" (Victor Samsa Remix): another way of reconstructing this song; this time with a more floating sound and a touch of Kraftwerk. For retro wave lovers! Totally cool and yet again something totally different of the original! This CD contains an enourmous variety of styles but with Herrschaft as the quiding principle! Brilliant! [FvM]

ASH CODE - Oblivion (CD)

(SwissDarkNights)



Ash Code is a young Italian band, founded in 2014. "Oblivion" is their debut. They managed to blend the cold despair of the 80s post-punk with modern sounds to deliver one of the best darkwave albums of 2014. From Waves With No Shores led by a strong metallic rhythm and darkwave synths, to North Bahnhof, a beautiful coldwave ballad, marked by the chill, the falling night and the sadness, a catchy blending of gothic sounds on hyper-danceable rhythms, All songs show a superb sense of melody, simple, but never simplistic. You will have many reasons to enjoy it because Oblivion won't be forgotten soon! [PVI]

MARCEL VANTHILT - Paracetamol Remix EP (CD)

(Starman Records)



Marcel Vanthilt has always been a bit crazy, using a weird language with uncommon lyrics. Paracetamol has already been launched as a normal EP and now we get the remix EP. The remixes add another dimension to it, changing the track even more. The remastered Dreamwash remix for example takes it even more into club land with extra beats. The VV303 remix has some more stomping beats and focuses a bit more on the haunting vocals and chorus. The Alle Dagen Wakker Dub (146 - 1 remix) gets a more dreaming vibe, indeed very dub. The Zymotic-remix gets some guitars and a great synth. [FvM]

APRIL 25TH / BLAUWE KATER / HALLENGANG 1 / LEUVEN BUNKERLEUTE DARK UNDERGROUND PARTIES PRESENTS A RITUAL CELEBRATION OF BUNKERLEUTES 16TH YEAR START: 22H SACRIFICE: 3.5€ < 23H < 6€



Corvus Corax is one of the finest bands in the neo medieval scene. They launched a new CD Gimlie and they will play at Trolls et Légendes in Mons, so more than enough questions to be asked! It all happened via mail...

Corvus Corax is the scientific name for the raven. How did you decide about the name?

In the beginning of the band history there was a special female band mate called "Tippel", travelling all the time with us. It was a cheeky, loud and well-dressed person. Of course the rest of us are like that, too. So, we decided to use her name as our band's name. Not the nickname, of course. The real one: This girl was a beautiful big black bird – a Rayen!

It must be hard to loose co-founder Wim as a band member after 25 years!

It's always sad to lose a band member. But we had all the time lots of changes in the line-up. As long as this special magical spirit is still with us, all is fine. The most important thing is: Wim is leaving as a friend. There are no bad fights (and we know how this feels for sure) at all. He only wanted to focus all his energy on his work as an instrument builder. You can imagine, as long as you're a musician like us, there is no real time for anything else. And, of course, he'll continue to create our instruments.

You decided a few years ago to focus on a more Nordic sound, leading you to an even bigger success. How did you decide about it? I checked it on Spotify and similar sites, and it is indeed true: a huge success has come with this new turn.

To be honest, a couple of years ago we started to feel a kind of stagnation in our work. With Corvus Corax, but even more with our side project Tanzwut. It was clear that we had to change something in our system to develop our music further. Finally we split up with "Teufel" and let him leave with Tanzwut. After cleaning up the situation, we began to focus on new ideas. It was nearly logical to turn our attention to the old Nordic culture. It was the last big "blank area on the map." We neither played the music of the Celts, nor the Vikings before. It was a big effort to recreate this kind of music. It's really different to all what we have done before

with Corvus Corax. And of course this was the best motivation of all.

You called your last CD Gimlie. Sound wise it comes close to The Lord of The Rings, was that on purpose? I also read somewhere that Gimlie is also some kind of rubber material?

I'm a big fan of Tolkien since I was a little boy and I read the trilogy a couple of times but our CD is not connected to any dwarf, I swear. Gimlie (also Gimle, Gimlé or Gimli), in Norse mythology, the place where the survivors of the world downfall, called Ragnarök, are foretold to live. It is mentioned in the Prose Edda and Völuspá, and described as the most beautiful place on Earth.

Crenaid Brain calls to the "feast of ravens", that describes the feast of the ravens on the flesh of dead warriors, after a bloody battle. It became very fast one of the audience favourite party songs. It must have been hard work to make it sound as you wanted it, or did it come easily?

It is a lot of work to prepare the recordings. How it should sound. The decision which instruments we should use, how to arrange it and specially how to speak these old languages. But then it comes easily.

You are right now touring and having a big party, as you exist for 25 years, how does it feel? Not much bands last that long and stay popular, how do you do it?

It feels great!!! How we are doing it? Difficult to tell. We are doing what we want and we are doing it with a good mood and full power and with all our childish curiosity. And during the creative process we are not thinking about popularity. Maybe that is the best reason.

Do you still have something you want to achieve? A last dream?

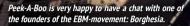
Ok, hear my words: Bad mood is wasted lifetime!

Filip VAN MUYLEM

photo @ Marquis(pi)X



BORGHESIA



In Rome there is the beautiful park Villa Borghesia with an eponymous museum. Borghesia is Italian for bourgeoisie. We use that word for wealthy people, upper class people. Is there a reason why you chose that band name?

Actually in the eighties there were three reasons why we choose the name Borghesia:

- the Bourgeoisie Revolution in France brought us the foundations of modern society: Declaration of the Rights of Man and of the Citizen and Liberté, Egalité, Fraternité ou la mort!
- 2) We liked very much the decadence of bourgeoisie world.
- 3) It was the name of the enemy!

Borghesia ceased to exist between 1995 and 2009? Did you have any creative outlet in that period? And where you still involved in music anyhow?

Dario had a break till 2009 when he started to collaborate with theatre director Dragan Živadinov. Aldo was active all the time. He composed music for dance theatre and films. He also produced more than 70 records. With Bast – Bast collective he released 3 CDs. He also co-directed the biker film documentary Motorkult for national tv.

I really enjoyed your video for We don't believe you. Where and on what occasion the video was shot?

The video was shot during a big demonstration against government in Ljubljana. The Film was made in collaboration with film director Janez Burger.

I was really surprised by your new album And man created God. I was expecting energetic old school EBM but I heard a mixture of different styles, with even folk in We don't believe you. Was the concept more important than the music? Was the emphasis on the message?

The world changed in those 25 years, just as technology did. We never liked to repeat ourselves. We always followed our heart and intuition. If you compare our first album "Love is colder..." with "Resistance", they are very different and after 25 years for us it is normal that the new album "And man created God" is also different. In terms of genre we have been utterly untrue and we unconditionally loved everything. For us music was always part of the concept. This time we were inspired by the music of privileged people and that is the reason why you can hear elements of folk, blues, reggae, world music....

Your first comeback concert was on the German WGT festival earlier this year. Are you aware that many fans were disappointed because of the quite drastic style/ sound change? Many complained especially about the lack of electronics, as electronics have always been very prominent in the sound of Borghesia. Will this be the new Borghesia?

Actually it was a very unplanned drastic style/sound change. We started rehearsals with the idea that we would add electronics, but during the sessions we just loved it raw and basic. On the other hand, Borghesia started as a band with 2 guitars, bass, drums and female vocals and we never played live. So, in some way we are again at the beginning. Borghesia for us is not a musical form but state of mind, and this band has



the same spirit as the old Borghesia. We are happy to have in the band not only creative musicians, but also good friends: Irena Tomazin: voice, Jelena Rusjan: bass and voice, Jaka Berger: drums, Andraz Mazi: guitar and Vitja Balzalorsky: guitar. Our next album will be very different.

Your lyrics were often about social issues and the new album doesn't neglect to criticise society. Pop music often used to do that, but nowadays popular musicians only seem to make music as entertainment, music without content: opium for the silly masses. Do you agree? And didn't we lose an important tool to make people aware of certain things?

Yes, we agree with you. "Hungry man, reach for the book, it is a weapon", said Bertold Brecht. Corporative industry occupied all major media and is using music only as decorative element for consuming rituals. That is the reason why we make albums like "And man Created God"

Singing about taboo subjects as sexual freedom, using gay imagery in a communist country in the eighties... Did you have problems with censorship?

With censorship we just had problems in England. In Yugoslavia it was sometimes tough, but we had a great time and you could smell the changes in the air. Ljubljana was and still is a good place for interesting and innovative art. We have Radio Student since 1968 and the oldest Jazz Festival and gay organisation in Eastern Europe.

The EBM of the 80s evolved in a lot of ways: dark electro, future pop, aggrotech, etc., crossbreeding with a lot of styles. Are you happy with the direction of electronic music? Is there a style that you find particularly interesting?

Today we live in a smart world where every kid has a studio in his smart phone. More than 90% of top chart music is electronic. But there is still a place for innovative music. We have a lot of respect for NIN, Young Gods, James Blake, Flying Lotus and Massive Attack....

Looking back on your extensive discography, which album are you most proud of? Is there a quintessential Borghesia album?

Every album is like a child. Different and unique. The voungest is always the one for cuddling.

When talking about Borghesia, the comparison with Laibach is inevitable. Except for Sixth June, I don't know any other EBM/synthpop from Slovenia, Croatia or former Yugoslavia. Do you have any recommendations? Is there another band we have to keep an eye on?

Torul, New Wave Syria, Random Logic, DJ Umek, Wanda & Nova deViator... We also like Litošt, StrojMachine, dreDDup....

When banished to an island and you could take one album, which album would you take?

Dario: Jimi Hendrix – Band of Gypsys Aldo is a nudist, so he doesn't need luggage with clothing and he will take few more records:Brian Eno and David Byrne: My Life in the Bush of Ghosts

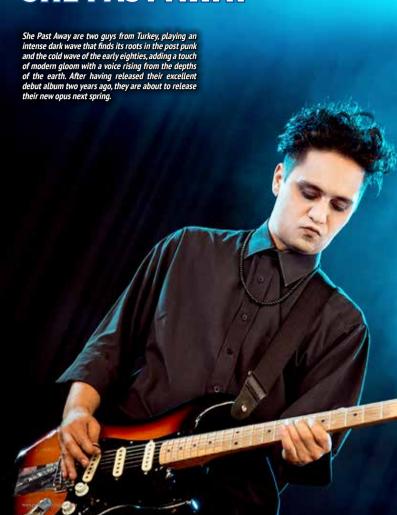
Kraftwerk: All early albums White Noise: An Electric Storm Lee Scratch Perry : Arkology This Heat: This Heat David Rowie: Low



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SHE PAST AWAY



Gentlemen, let's start with a small introduction. If you had to present She Past Away to those who have never heard of you, how would you describe yourselves in just a couple of sentences?

The group was created in Bursa and since then we have moved to Istanbul. We have been actively performing since 2009. We have published one EP Kasvetli Kutlama ("Gloomy Celebration") in 2010 and a debut album Belirdi Gece ("The Night Emerged") in 2012. We have been playing concerts in Europe and Mexico and we are currently working on our second album.

She Past Away – how did you choose your moniker? Is this just a pun on the name (she passed away) or is there another message hidden in your band name? Who is "She"?

There is no subliminal message or true life story in the name, although we liked that name for its sound. The goal of using "Past" instead of "Passed" was meant to express the cold, the uncertainty, but it does not relate to any particular tracedy.

You sing in Turkish and I was truly amazed, listening to your album, to hear how perfectly this fits and gives a special aura to your music. So, when you started making music, was it immediately logical for you to write lyrics and sing in Turkish?

Yes, we write the lyrics in our mother tongue and that is kind of a normal process for us. We have been playing and singing in English with some bands in the past, however we felt that something was missing, because the only language that you really feel is your mother tongue. We believe that we definitely better express all the difficulties of the daily life in Turkish.

Your songs talk about the night, black celebrations, hallucinations, rituals, spirits ...

Our songs mostly talk about the dark side of life, but it does not necessarily lead to mystic stories. For instance Sann ("Hallucination") talks about our position against fundamentalists, which have taken a place that we

could see as hallucinatory.

As imilasy on

("Assimilation") has a similar topic. Monoton

is a about a man who feels abandoned and falls into the strange situation of losing his faith, and the return of the supernatural power of life.

Volkan, your voice is incredibly bass and deep, it reminds of Andrew Eldritch of The Sisters of Mercy. Actually, you are both singing and have both that

deep bass voice. What is the "secret" behind such mysterious gothic voices?

I do not see myself as a good singer, but I want to express my feelings one way or another and so this is the result! I never hesitate about that because our musical roots are in Punk. Therefore, I am not sure whether there is really a mystery about sounding gothic or not, but if I can convey my own feelings that way, then for sure it will make me happy.

While mentioning The Sisters of Mercy, this is the first band referred to in your bio, so I suppose this band has some importance for you. But, more surprisingly, DAF and Grauzone are also cited. Do you feel that your music has an electronic dimension? Maybe because you are using rhythm boxes?

We never plan in advance that our music will have more or less electronic elements, we have used both until now and we will continue to do so. The Sisters of Mercy have always inspired us, with their albums but also with all the demos before the albums. However, ploneering groups like DAF or Grauzone have broadened our horizons.

Your second full-length album will be released this spring, how different will it be from Belirdi Gece? Any special evolution or more like the continuation of your first album?

The recording of the new album was completed very fast, and I am sure that it will be finished soon. There is no big difference between Belfrid Gece and the new album. Maybe we have some slower songs, but also songs that may be more dance oriented. But in any case, we are keeping the dark and mysterious soul in the new album as well.

If you had to choose two or three of your favorite albums of all times, would you mind sharing with us what those would be?

It is really hard to say because it changes, depending on the period, your age etc. Moreover, there's a lot of great albums that have been released. Let's say three albums I listen to a lot nowadays are: Decima Victima: Décima Victima and the EP Tan Lejos, Taxi Girl: Sepukku, and Spear of Destiny; Grapes of Wrath.

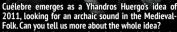
Anything else you'd like to add for our readers or for the people who will come and see you play in a couple of weeks?

We are looking forward to playing in Brussels and I am sure that will be a great concert!

Pascal VERLOOVE

photo @ Marquis(pi)X





Margaret: Yhandros comes from Asturias, which is in the northwest of the peninsula, where big green meadows are surrounded by snowy mountains (not the most typical landscape in most part of the country), where people often have a bagpipe in their stone-made homes. He is a lover of the fantasy and the unknown, a musician since he remembers, and the medieval-folk is a style that fits him, but he wanted to create not so fine and domesticated music compositions. Something less "baroque", something more rudimental, more primitive, maybe songs you could have listened to in the Iron Age more than in the XIVth century, but with the music instruments we have.

What does Cuélebre mean? What is the philosophy behind the name?

Yhandros: The Cuélebre is a mythological creature, typical of the northwestern Iberian Peninsula. It is a big winged serpent, guarding treasures and Xanas (equivalent to water nymphs). When they are nearing death, cuélebres go to the bottom of the earth and their bodies strengthen the roots of the world. It is a creature and a story I have always liked.

You seek inspiration in the roots of the Iberian Peninsula and its mythology. Can you tell us some nice stories about this mythology? I'm more used to Greek

and Scandinavian mythology.

Margaret: Unfortunately, most of the legends we know or find, have been deeply Christianized, so even if ancient creatures appeared in them, the Church is profoundly present. Even so, you can find the main features of these mythological beings, like the Nuberu in the northwest, a divinity or genius that is related to the wind and the storms and enjoys provoking them, people usually put an axe upside-down, so it can cut the clouds, preventing the storms and making the Nuberu fall form the clouds that carry him In Euskadi. It it's believed that giants called Jentiles were the builders of Dolmens and put the Menhirs where they stand. In our song "Durbed" we work with the mythology of

Durbed, a lustful genius of rivers and lakes. He rose against Vael, and the nymphs and spirits of the waters helped Durbed with the rebellion. Endoveliko was one of his top generals, but actually acting under the mandate of the wolf-god Vael. He offered Durbed to lie simultaneously with Frouida, freshly fallen to earth, and Lida. Of course, he agreed and fell into the trap and so he got caught. Vael then destroyed his body, with claws and fangs, and scattered them into very fine pieces, which were transported by Favonius to the heights. There, thanks to the heat of Lug and Baelisto, he fell back on the ground and searched his home between the streams and ponds.

With a Celtiberian background universe, the music comes through a compendium of medieval instruments and atmospheric sounds, recreating pre-Christian rituals, converging life and death. How do we

have to see that?

Margaret: Tales and myths often tell us about life choices, love, tragedy and fate. Many of our lyrics expose offerings to ancient gods, mostly for protection of themselves or something more material. Life and death are always entwined, especially in elder faiths where life itself is a ritual, and we all know how this ritual ends.

You released your first CD, how does that feel? How are the reactions, so far?

Yhandros: Working on this album has been a really beautiful experience, but also tough, but it compensates. It has been a hard time since I started composing the first song until the first recording sessions with the team, mostly because of the few among musicians that are attracted to this kind of music here. The reaction has been really good, we have received great critics and those who listened to the album have been really supportive.

Any last words?

Yhandros: Thank you for this opportunity to express ourselves, we hope to see a lot of people that day and we will do whatever it takes to make the best gig we can.

SHE PAST AWAY

TR | POST-PUNK

CHARNIER

B | POST-PUNK

TERROR TERROR

B | HORROR POP

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"Afflicted" by Derek Lee and Clif Prowse is a movie of the found footage kind. The two directors actually play (well) themselves. The duo plans a world trip that will be financed by writing their adventures on a webblog. Just before leaving, the doctors discover a strange brain disease at Lee: or his brain will explode or he risks paralysis. They advise him to forget the world trip, but that is out of the question for Lee, who seems to possess terrifying supernatural powers that he can barely control, moreover he also has a big appetite for blood. Spiderman without a budget? Not so, it is obvious that these two gentlemen have seen Chronicle a few times, but the result is fantastic. At the moment you least expect it, the most frightening things show up. The use of the handheld camera is no excuse to make a cheap movie this time, but to make you feel as if you are involved in it and that has its effect. IDBI

BOYHOOD [MOVIE] [Richard Linklater]

(Lumière)



"Boyhood" is a very unique project. The director followed 4 protagonists over a period of twelve years (50 days of shooting pumped in 160 delicious minutes). You see them grow up in the film. The strength of Boyhood lies in the emotion, because in a way we all have been a little bit like Mason Jr. The film begins with the image on the film poster: a boy lies in a fields with outspread arms, dreaming away. His world is innocent. His mother Olivia (Patricia Arquette) is living separated of her husband Mason (Ethan Hawke). She starts a relationship with the alcoholic Bill. The family is forced to move to the far away Texas. During nearly three hours we follow the life of young teen Mason. He is faced with problems that everyone experiences. Boyhood is a kind of fictitious diary, which is at the same time a mirror. Hawke and Arquette are sublime. A must see if you love life and cinema. Daring, moving, funny, tragic. IDBI

LUCY [MOVIE] [Luc Besson]

(Belga Films)



The concept is based on the almighty question what should happen if someone would use his brains for a full 100%. Just like three other victims Lucy (Scarlett Johansson) is sewn a strange blue powder in her belly. She can escape, but the drug already has turned her into a very smart super woman! Stupid nonsense, you think? Well, the story certainly is, but Besson has succeeded in turning this silly script into a phenomenal visual feast that reminds us (especially the last half hour) of that other Johansson-masterpiece: Under The Skin. The star of Lucy is of course Scarlett Johansson: a face that is created to star on the silver screen, and as a bonus you get one of the best current actresses. So, what more do you want? The chance is rather big that the popcorn generation will hate this one, but at least once in his career Besson thought of the movie fan. [DB]

THE RAID 2 [MOVIE] [Gareth Evans]

(A-Film)



Until three years ago, it was impossible to imagine what was meant by "tough action from Indonesia", but since the phenomenal success of The Raid:Redemption, a lot has changed. The sequel almost takes three hours. Yes, nearly three hours of excessive violence! Policeman Rama was quite wrong when he thought at the end of the first Raid that he caught all crime gangs in Jakarta, because the big bosses are still around. Rama is asked by his superior to infiltrate in one of the gangs. An undercover assignment that is extremely dangerous. The Raid 2 is definitely not a movie for pussies. 150 minutes long you can see how limbs are chopped off or how gang rivals are beaten to death with a hammer. The violence is so over the top that you are almost forced to think of Tarantino, and yet it is different! The only drawback might be that the film is 160 minutes long, and that is very long. [DB]

5 OSCAR NOMINATIONS

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BEST SCREENPLAY - BEST MAKE-UP

WINNER
BEST DIRECTOR
CANNES FILM FESTIVAL

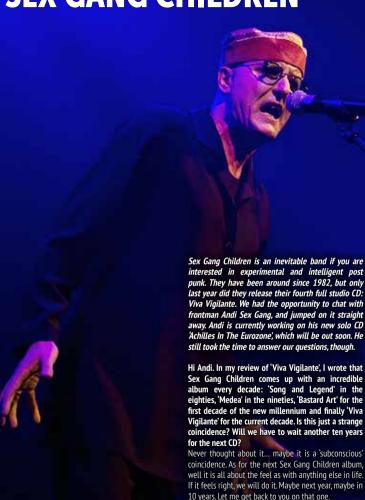


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SONY PICTURES CLASSICS

SEX GANG CHILDREN



You must have worked a long time on Viva Vigilante. I think I remember a live version of 'Die Traube' from an excellent concert in Waregem in 2005. How long did it take and why was the release delawed?

That album was in the ebb and flow development process for quite some time. It wasn't a case of sitting down to write a new album'. I had several solo projects already on the go when the first of the songs on the Viva album were worked on and those songs became part of the Sex Gang Children live repertoire. We recorded those songs first with that live line up, even though the rest of the album was still in its 'sketch pad' phase. That line up changed and so the album was put on hold. When it felt right, Kevin, Matthew and I went back in the studio and completed the album with a fresh feel, heading more into a baroquial atmosphere.

On that same concert, you performed 'Conversation' as a spoken word piece. I loved the poem so much that I went looking for this song on your solo CDs... in vain. I guess you really wanted this text for a Sex Gang Children release. Was it a hard task to put fitting music to the words?

I was teaching a girlfriend some bass riffs for her to practice at the time, as she wanted to learn, and I came up with what just seemed perfect for Conversation... and that is how it came about. Previously that piece had been performed live with all manner of chaotic sounds behind it, mainly quitar feedback.

I always have been curious about the true meaning of your lyrics. From 'Draconian Dream' to 'Salamun Child' (did I rightly spot a reference to Jacques Brel in there?), over 'Arms of Cicero' and 'The Bormann Chain'... they always sounded like a mystery to me. Can you give us a glimpse of how you write your lyrics and the effect you want to create with them?

Jacques Brel? Hmmm... remind me. I am not aware of it and I don't recollect a reference to Brel, but I could be mistaken. I write lyrics as and when they come to me. Just jot lines down. Sometimes I realise straight away that a certain line is perfect for a certain piece of music. But often I trawl through my lyric notes and a certain line will jump out and play in my head with the music it is destined for Lyrics should always be a part of the music, not laying on top of it and like the music itself the lyric should work on every level, sonically, as in a piece of music in i's own right and thought provoking. Sometimes they end up being very direct, or ambiguous,

with each personal interpretation from the listener making total perfect sense to that particular listener. Each person can have a different interpretation of the same lyric, and each interpretation is valid, because the lyric gives that out and each interpretation, no matter how they differ, is valid and connected from the source. Picture a stone when dropped into a pool of water, and the ensuing rings that eminate from its entry into the water. A good lyric works upon the same principal.

The original CDs of Sex Gang Children are pretty hard to find. Legendary albums from your back catalogue as 'Song and Legend,' Beasts' or 'Medea' are out of print for a long time. Is there a chance of a re-release of these albums?

I own all the rights to those albums, so one day of course they shall be re-issued.

One final question: Unlike several other bands, you never distanced yourself from the 'goth' label, at least not as far as I know. Do you feel comfortable with it? And we never embraced it either that or any other label. I do not believe in the false necessity of labels. Artists and bands should rely on the originality of their music and not on a label to identify themselves with. The press were trying to hang the 'Goth' label for some time on Bauhaus, Death Cult, Virgin Prunes and ourselves, but we did not want to be stamped with any label as we had established ourselves without relying on such trinkets. It wasn't until 1985 when The Cure broke rank and officially called themselves a Goth band in one of their press releases, that the name became the official moniker that the press and popular media would use to refer to those post punk arthouse bands. These days I don't mind the term as used to describe a subculture. It is what it is now. So long as people realise that it should never become a restrictive uniform in all manner of expression. When Ian (Astbury) and I were discussing this very issue, at the same time the press were trying to hang the Goth label on us and others. He just put it into such precise words when he told me that Bauhaus. Banshees, Prunes and Sex Gang were more post punk

Thank you so much for the interview. Any last words? Be a warrior, not a slave.

Xavier KRUTH

arthouse than gothic.

photo @ Marguis(pi)X

MENSEN BLAFFEN - Verzameld Werk (CD)

(Onderstroom Records)



25 years ago the punk rock/new wave/band Mensen Blaffen (English: People Barking) released its first and only album. Recently Onderstroom Records decided to make an overview with 23 songs, called Verzameld Werk (Collected Works). It contains the songs on their 12" records and on the album Raven. The style ranges from punk and new wave to chanson and French rock and Sylvie Honnay's creamy voice always adds that little sniff that pricks your ear: sultry and subdued (L'Angoissée), or hectic and cooing (Hartstocht), or in French rock style (Hippopotame, Ravijn). Probably the best song (Dat Gevoel) comes with lots of drums and floating guitars. We recommend Verzameld Werk of Mensen Blaffen, because the album does not reveal its secret while listening for the first time, and that is a good sign. IWL1

BLUTENGEL - Asche zu Asche EP (CD)

(Out Of Line)



With the new single "Asche Zu Asche" (Dust To Dust), Blutengel is back. After Rudert left the band, I had the impression that Blutengel was bleeding to death. Chris Pohl was mainly busy with other projects, like Terminal Choice, and the latest Blutengel tracks were nothing special. This track however is great, it is powerful, melodic and certainly a club floor filler. This single is a classic Blutengel track from the early days, but with some modernized arrangements. A perfect fusion of the past, present and future. This CD (also available on vinyl) is a small appetizer for the upcoming Blutengel full album Omen. [PH]

NÖVÖ - Zeitgeist EP (CD)

(Alfa-Matrix)



Növö, the project of the French electronic artist Laurent Boudic, has launched a new single of their latest album Zeitgeist, and this time they have chosen the title track. Laurent returns to the electronic scene of the 80s. Analogue synths with scary vocoder voices give this single a perfect sound. Zeitgeist is a nice example of this guy's musical brain: minimal tunes, electronic bleeps and nice bass lines that make this track a perfect link between a dark wave and a more experimental industrial song. This EP offers us the original 7" track and four more remixes, made by Flood Veyor, Franck Kartell and Denial Of Service. [PH]

WINTERKÄLTE - Maschinenfest Tracks 1999-2014 (VINYL) (Hands Productions)



I don't think Winterkälte need an introduction in the industrial scene. They started in 1991 and are one of the leading bands in drum'n'noise. Udo Wiessmann and Eric de Vries bring us with 'Maschinenfest tracks 1999-2014' a retrospective of 10 performances at Maschinenfest. The band denies that this is a Best of, but a collection of physical tracks with the club firmly in focus. This LP will shiver your body and mind, sometimes it is like an earthquake made by rhythmic and industrial sounds. So, a heavy sonic attack, although there are some techno-dance beats too. This CD will make any drum'noise lover happy! [PH]

xI. AMPHI FESTIVAL

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COCKSURE

One of the headliners of last year's BIMFest was of course Cocksure! Peek-A-Boo was glad to have them on the (virtual) couch!

I suppose you chose Cocksure as a reference to Revolting Cocks. The translation I found for Cocksure is completely sure or self-confident. But has Cocksure a positive or a negative connotation?

Chris: I suppose it depends if you like cocks or not!! No, we thought it was in keeping with the original spirit of the Revolting Cocks without leaning on it too hard.

When I first heard Klusterfuck Kultere (from your debut KKEP) I was surprised by the rapping vocals, which is quite uncommon in the electro-industrial scene over here. Did the rapping came natural with your music and why did you choose for this style?

Chris: I don't think it is unusual for MY brand of music, listen to the classic Revolting Cocks songs beers, steers and queers crackin up stainless steel providers. I think it is a progression though, I personally listen to rap music and I love it a lot.

You both played in bands that are metal orientated (Ministry and Acumen Nation). On TVMALSV you sometimes hear guitars, but not prominent or dominant. Was there a need for change? Or is it to distinguish Cocksure from your other projects?

Chris: There just are no guitars really, just one song. Metal was introduced into industrial rock at some point, but it was not there before, there are very few guitars on "big sexy land", but - and Jason can talk more about the music - if they were needed, we would have had them, we did not have any rules.

Jason: The guitars on this track are a fun story actually... my band Czar was on tour with Killing Joke in the states in 2013 and every night I would listen to their guitar tech ring out of Geordie's guitar during the sound check. Fans of Killing Joke will understand how magical this might have sounded every night! Anyway, the tech (Diamond Dave Simpson) happens to be a great guitar player himself and I fell in love with a melody he would play during the check, so we agreed to record it on the last night of the tour on my little Protools system. Out

of nowhere he playd this new riff unexpectedly and it immediately set up the idea for the rest of the song. Fun fact: that is Geordie's famous Gibson on the track, recorded on stage at the Henry Fonda theatre in LA!

Talking about Ministry... a few months ago I read that Al Jourgensen went to rehab to deal with his alcohol problem. How is he doing now?

Chris: That is Al's business, generally if he has something to report, he will organize some global press conference. So you will find out.

When musicians are involved in several projects, I always wonder which project tye will be most focused on. Will the main focus be on Cocksure in the near future?

Jason: I think that is up in the air right now. The wind blows one way and bam, all your attention is needed on a project. But both Chris and I are fairly fast and furious with several projects, in fact I started a label 12 years ago on the advice of Martin Atkins, just to get a fucking umbrella over all these bands! Chris has a new solo record coming out next year as well as my other project Czar, but I do see us getting to work on a new Cocksure album fairly soon!

Chris: I guess you focus on what is in front of you, it can get very busy, but I like it that way.

You recently released the single TKO Mindfuck (with guest vocals of Front 242's Richard23) and the album TVMALSV. Could you explain where the abbreviations TKO and TVMALSV stand for?

Jason: Funny, I think we took for granted that people would understand it in the states, but even here we have to explain it: TVMALSV is the darkest rating you can give television shows here, stands for "TV Mature Audience" and then a nice healthy dose of "language, sex and violence", to make sure you know what you are in for! And TKO is "total knock out", a boxing term. It was an honour and a pleasure to work with Richard on that track, we had written it a while ago and before Chris wrote anything, I kept hearing that voice in my head, that iconic call to arms with ½ note delay of Richard's and he was kind enough to acquiesce!



The lyrical subjects are crime, (dealing) drugs, transvestites, ...is it a goal to be disquieting and offensive? Or is it just the way society is today?

Christ I don't find these subjects offensive at all, I LOVE transvestites! I would like to think people see the humour in what I write. For the most part, my inspirations for Cocksure are humorous, as if it is the crime, sex & drugs you see portrayed in a Farentino movies look at it this way. When I am writing the lyries, I go into character, this swaggering, cocksure (Scottish) moron who keeps trying to pull off these idiotic petty crimes and keeps fucking shift you wherever he goes....

How do you look back on 2014?

Jasons Well in terms of Cocksure, fucking A-plus, We put this falea together in June of 2013 and in 18 months we have written and released 17 tracks in total, including remixes, on 3 different labels, got to play with Front 242 and now in Belgium, with more wonderful stuff on the horizon. And with the current state of horrid affairs in American society and politics, there is a massive catalogue of targets to take aim at, and I for one cannot wait!

Chris: Same here, it was inspiring to work on, in the truest sense of the word, I had a great year musically and I need to do more of the same.

14-15-16



2015

KILLING JOKE * THE FIELDS OF THE NEPHILIM * FRONT 242 * ASP * THERION * PETER HOOK (CELEBRATION OF JOY DIVISION) * OOMPH! * THE ORB * APOPTYGMA BERZERK * VIVE LA FÊTE THE NEON JUDGEMENT * DIARY OF DREAMS * WHISPERS IN THE SHADOW * CRÜXSHADOWS *

SUICIDE COMMANDO LEGEND * XMH * ALIEN VAMPIRES * STAR INDUSTRY * PORTION CONTROL * CRASH COURSE IN SCIENCE * A SPLIT SECOND * LOVELORN DOLLS *

THE JUGGERNAUTS * LESCURE 13 * STIN SCATZOR * ARBEID ADELT * ABSOLUTE BODY CONTROL *

LACRIMAS PROFUNDERE * LUC VAN ACKER * ASRAI * STONEMAN * CUSTOMS

KANT KINO * THE BELLWETHER * SYNDICATE * STAHLZEIT * THE DALLAS PROJECT * MONICA JEFFRIES

STUBRU PARTY 'WAS HET NU 80.90.2000' * DEPECHE MODE PARTY DJ ALAIN (80'S REVIVAL/THE INVITATION/PURPLE MOON) + DJ DIVA (DIVA PERFORMANCE/ZECHE CARL@WGT LEIPZIG)

WWW.EUROROCK.BE



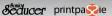














VELVET ACID CHRIST - Subconscious Landscapes (CD)

(Metroplis Records)



When Bryan Erickson announced that he would use female singers for his new CD, I looked forward to it. Barbed Wire Garden is an atmospheric track with trip hop-drums. On For Grey the vocals are sung by Malgorzata Wacht. Her voice is used as another layer to create a dense atmosphere. Mauvais starts with Dire, a slower melodic electro-industrial track with anguished vocals. Strychnine has a hint of trance. Empusa is my personal favourite with its distorted drums and fantastic synths. VAC delivers another quality album with a lot of variation. I wonder in what direction Bryan will take us in the future. [BC]

ELUVEITIE - Origins (CD)

(Nuclear Blast)



Eluveitie brings a new Celtic tale, starting with an Irish and a folk intro. It is clear that they are influenced by death metal, celtic with pagan and nature influences. They present you simply the best folk, mixed with the best metal. The harsh metal tracks are male fronted and the folk parts are female. This phrase makes it easier to understand how this band works and keeps the mix very interesting! The ancient instruments for sure enrich their sound! Screaming, grunting, heavy riffs and hammering drums, together with a flute, a violin and a bagpipe, and the magical voices of Anna and Chrigel are enchanting this jewel! [FvM]

DESIDERII MARGINIS - Hypnosis (CD)

(Cyclic Law)



"Hypnosis" is their 8th album. They were previously on Cold Meat Industry. With the new album Desiderii Marginis tries to reproduce the emotions of dreams and nightmares that were submitted by fans and friends, as well as those of Johan Levin himself. There are a lot of slowly unfolding haunting soundscapes on Hypnosis, but tracks like "The ghost box", "Lazarus Palace" and especially "The Wake", have a melancholic undercurrent. Some tracks have a bit of an organic touch, such as "Paralysis", with its sparse guitar notes. And also the obligate field recordings occur like in "Rain on Your Dreams", with its gentle downpour. [BC]

TRUE ZEBRA - Adoremotion (CD)

(Self released)



On his 2nd full album "Adoremotion", Kevin composes 8 songs, all in different styles and genres, but especially creating his own True Zebra sound. The opening track is "Push", slowly build up synth sounds, nice pounding beats, repetitive loops together with Kevin's voice. A nice example of what can be expected. More electronics, even some minimal influences on "Shame", darker but still lots of rhythms. On "Forget" and "Hunt" Kevin is more in a guitar mood and that brings NIN to mind. My favourite is "Transition", a perfect rhythmic track, dark synths, tight grooves, sparkles of guitar, all perfectly harmonizing with Kevin's voice. [PH]



2015

DEINE LAKAIEN PROJECT PITCHFORK

MONO INC. | LETZTE INSTANZ L'AME IMMORTELLE | LORD OF THE LOST MESH | END OF GREEN | CLAN OF XYMOX UNZUCHT | SOLAR FAKE | SPETSNAZ THE BEAUTY OF GEMINA .COM/KILL | ABSOLUTE BODY CONTROL SONO | [X]-RX | X-DIVIDE SEASURFER | SHE PAST AWAY | SILENT HORROR AND MANY MORE!

TICKETS AT FROM 38 THE MEDIEVAL-MARKET | AUTOGRAPH-SESSIONS | AFTERSHOW-PARTIES

FOR ORIGINAL TICKETS VISIT: WWW.BLACKFIELD-FESTIVAL-SHOP.DE

WWW.BLACKFIELD-FESTIVAL DE | WWW.FACEBOOK.COM/BLACKFIELDFESTIVAL

Since I saw them on stage at Trix (Antwerp), I could not wait to see them at Trolls et Légendes 2015! I was lucky to catch Chrigel and his friends during a long tour and ask everything I wanted to know...

What does your name mean? Was there any specific philosophy behind the name?

Chrigel: Eluveitie is a phrase in Gaulish, the early Celtic language that was spoken by the Celtic tribes on the continent. I basically means "I, the Helvetian". The Helvetians were one of the biggest and influencial Celtic tribes of Europe, and also simply the tribe that inherited the country we live in. "Helvetia" is actually still used as a kind of old-fashioned name for Switzerland. On our stamps, for instance, it says "Helvetia", or if you visit a Swiss website, the extention is.ch, which stands for "confederation of Helvetia". "Eluveitie" was used as a family name, deriving from the tribes name (we still know family names like that today - thinking of "Hollande", "Schweizer", ect.). And no, there is no specific "philosophy" behind the name. The phrase "eluveitie" was found during archeological excavations -

carved in a pot of clay. And well, since we are a "helvetic" band, completely focusing on Celtic culture, it simply is kind of the perfect band name for us.

You (Chrigel Glanzmann) write everything yourself, what is your muse? Do you ever feel the need to write something with someone else?

Chrigel: I write most of our music, yes. Hard to say what my "muse" is. Can be anything - history, nature, whatever. And yes, quite often I write music together with Ivo, one of our guitar players. Also Anna contributes great melodies now and then, especially for the songs she sings on.

You are from Switserland (and Ireland), but when I listen to 'A Rose for Epona' (and in some other tracks) it has an Irish influence.

Chrigel: Lyrically & conceptionally Eluveitie is completely dedicated to Celtic culture and history. And that is of course also reflected in our music. Eluveitie is basically just 100% death metal and 100% traditional folk music at the same time. And we are about



traditional folk music of countries with Celtic roots: France/Brittany, Galicia, Switzerland, Belgium, Ireland, Scotland. etc.

There are a lot of metal bands (and Folkmetal bands); with that Irish twist (the hurdy gurdy, bagpipes, a flute, the violin and the melodic sound), do you want to make the difference?

Chrigel: Not really, no. I mean, honestly, I never really cared about what others do. I just wanted to do what I love, that is why I formed Eluveitie 12 years ago. I play death metal since a long time (formed my first death metal band in 1991), but I also love and play traditionnal Celtic folk music since many years. And I just always wanted to combine both.

Why create your music and not write books, or say wood crafting ... ?

Chrigel: Music always played a very central role in my life. I started playing classical guitar in the kindergarten. But yeah, I love books and I also love to write. Maybe one day I will start writing novels or so. I

would actually love to. And I definitely want to write some Celtic childrens books one day. I also love wood crafting, by the way. I used to do that more often back in the early days. Today I wouldn't have the time for it, unfortunately.

What can we expect for 2015?

Chrigel: For us 2015 mainly consists of touring. Right now we are on the second leg of the "Origins world tour" - and this tour will go on until summer/autumn 2016. In 2015, after finishing this central European tour, we will tour Eastern Europe and Russia, South America afterwards and in Autumn, South Africa, Asia and Australia will follow.

Filip VAN MUYLEM



2ND CIVILIZATION

Two years after the release of their debut Report From The Dark, the Belgian outfit 2nd Civilization present us their second album Let's Play. Another fine piece of music that they will bring live on stage. We had a chat with the ever so friendly Koen Dooms.

Hi Koen, It's been more than two years since we spoke. Your debut album was just released then. How were the reactions on it?

Hi lürgen. Yeah, it's hard to believe time goes by so fast! Report From The Dark received very good critics and considering that this was actually a remake album of older songs, we did get new fans worldwide. All thanks to the power of the social media which back in the days didn't exist..

Your 2nd album Let's Play has just been released.

We are very excited with the new album. Not only does it contain 12 brand new tracks, but we are also glad we could include less obvious tracks like Brussels or Heartbeat. Of course we included more than a few dance floor killer tracks as well, even a song that Eric Van Wonterghem described as a good song for the "ladies" on the dance floor, referring to the track Games. So, I believe we found a good balance between some of the harder EBM style of songwriting and the softer dark wave approach. We also learned a lot from the first album. how to mix things better, using better vocal treatments, adding more punch to the beats. Also we used a lot of analog and some weird synths for this album, avoiding as much as possible the use of presets. Meaning, it also took us a year to complete the album.

My favourite track is without any doubt the openingtrack Walk It Off. It will fill some dancefloors for sure.

I agree, although I like to believe that The Crash might be a very good contender. We were at a New Wave party in Moorsel where DJ Nick Mertens, a guy who really believes in us, tested it the first time on a full dance floor. Talking about taking some gamble here, but we were happily surprised that people just kept on dancing. At that point we realized we were on the right track with the album.

One of the tracks is a tribute to American horror moviedirector John Carpenter (Halloween - The Thing

- The Fog - Christine etc..).

John Carpenter is one of my all-time heroes. Not only did I watch all of his movies, I also have some of his soundtracks. Knowing that he made the music himself on all of his movies, playing on old school analog synthesizers, makes him even more like a God to me. I remember that he said once that he had no money to hire serious composers and using analog synths himself was just cheap as well. Knowing that some of those synths would cost 10 times more today than back then, makes it even more surreal. The John Carpenter track also starts with a piano sequence I recorded in a loop, like that piano riddle on the Halloween Theme soundtrack. And apart from that, we were using of course mostly analog synths on this track as well

The album was mastered by Eric Van Wonterghem (Monolith - Absolute Body Control - Sonar etc.). How important was he in the process?

I knew Eric by name from the many bands he's involved in and rather by coincidence I found out he is also running a mastering studio. For me it was also important to have the album mastered by somebody who knows the scene. The fact that he is also a Belgian, was an extra value because i i's just a bit easier to discuss things in your own language and without being too damn serious all the time. He was even so friendly to testmaster Walk it Off for free. When we got the song back it was bang on it. We are very happy with the end result and big budget studios wouldn't have done it better in my opinion. And last but not least when we were searching for a good T-shirt maker, he also mentioned the service he works for without pushing it on us. We had no doubt it would also be a top notch work, and we didn't regret it.





calendar

- 24.01 WAVELAND @ Negasonic, Pontstraat 68, 9300 Aalst [BE] 30 01 KLOOT PER W @ Backpacker Bar, Heilige Geest Straat 2, 1000 Brussel [BE] 31 01 THE GODFATHERS (UK) @ GC Den Dries Retie [BE] Support: The Searching 31.01 POUR LES GENS OUI SONT SUPERCOOL TOP 100 PARTY @ Bato Batu Bar - Lange Nieuwsstraat 16 te Antwerpen [BE] 31.01 WOMMELLIVE ELECTRO @ JH Wommel . Fort II. 2160 Wommelgem [BE] K-Bereit. Anamorphosis. Ethan Fawkes 12 02 ONTAL @ P60 Amstelveen [NI] 20.02 DARK DISCHARGE FESTIVAL - DAY 1 @ La Mauvaise Herbe - TOURNAI [BE] K-BEREIT + ANAMORPHOSIS + CYBER KISS 21 02 FANTASTIQUE.NIGHT XLV: SHE PAST AWAY. CHARNIER. TERROR TERROR + AFTERPARTY @ Botanique. Brussels [BE] 21.02 DARK DISCHARGE FESTIVAL - DAY 2 @ TOURNAI [BE] HOLOGRAM + CHEMICAL SWEET KID + X MOUTH SYNDROME 21.02 BUNKERLEUTE PARTY @ Blauwe Kater Hallengang 1. Leuven [BF] Doors: 10pm Entrance: 3.5€ (before 11pm) / 6€ (after 11pm) 27.02 OUTBREAK @ Mezz, Breda [NJ] DI KWOAD, DI Exocide 28.02 SIMI NAH - BE MY GUEST LIVE @ De Casino Sint Niklaas [BE] Crash Course In Science, A Split-Second, Internal Sun 28.02 LARVA, ANAMORPHOSIS, A7IE, ETHAN FAWKES @ La Zone, 42 quai de l'Ourthe, Liège [BF] 07.03 THE OBSCURE - A TRIBUTE TO THE CURE @ LIVECLUB WOFTSITOK, Rumpenerstraat 84, Brunssum [NL] 07.03 DER TAG DER BEFREIUNG IST NAH!!! (21) @ Marie-Antoinette, Berlin-Mitte [DE] Troum & Templegarden's 07.03 ACCEPTABLE IN THE 80S PART 9 @ Niche Club, Stalhof 5, Gent [BE] 14.03 PORTA NIGRA IX @ De Klinker Aarschot [BF] Sonar, In Slaughter Natives, Powidier Pussy, Hekate, Der Blaue Reiter, Hypnoskull meets Hybryds, Flint Glass 28.03 KINDER DER NACHT @ Salto. Overpoortstraat 14,9000 Gent [BE] 03.04 TROLLS & LÉGENDES @ Lotto Mons Expo [BE] The Fantasy Festival: music, literature, strip cartoons, cinema, art exhibition, fairy market and more Concerts: Naheulband, Feuerschwanz, La Horde 04 04 BLACK EASTER FESTIVAL - DAY 1 @ Antwerp, Zappa [BE] Rosa†Cryx, Ataraxia, Sieben, Lisa Morgenstern, Dark Poem, Hatchling 04 04 TROLLS & LÉGENDES @ Lotto Mons Expo [BE] Concerts: Fluveitie Tanzwut, Huldre, Nook Karayan TROLLS & LÉGENDES @ Lotto Mons Expo [BE] 05.04 Concerts: Corvus Corax, Rastaban, Cuélebre, Cesair 05.04 BLACK EASTER FESTIVAL - DAY 2 @ Antwerp, Zappa [BE] Goethes Erben, Ontal, Schneewittchen, The Breath Of Life, Grausame Töchter, Lizard Smile 11.04 COALESCAREMONIUM INDUSTRIAL DECADENCE @ Bouche à Oreille, Brussels [BF] A grandioso Gothic happening in a revamped monastery With Schwarzblut, Herrschaft, Candy Coated Circus, SiSeN, Alchemy.
- 25.04 NEW-WAVE-CLASSIX PARTY @ vooruit, balzaal, Gent [BE]
 30.04 THE NEON JUDGEMENT + RADICAL G @ GC Den Dries. Kerkhofstraat 37.2470 Retie [BE]

BLACK PLANET'S AFTER EASTER PARTY @ Niche (ex Rector) Gent [BE]

- 01.05 ▼•Δ•▼ WAVETEEF FESTIVAL II (1ST & 2ND MAY) ▼•Δ•▼ @ JH wommel. Fort II 2160 Wommelgem [BE]
- 09.05 4 YEARS OF DARKNESS: THE LAND OF THE CREEPS @ De Kleine Hedonist, Antwerp[BE]
- 14-16.05 EUROROCK @ Neerpelt [BE] Front 242 The Orb ASP Oomph! Apoptygma Berzerk Kant Kino The Bellwether Syndicate
 Stahlzeit Vive La Fête Diary of Dreams Whispers in the shadow Legend Peter Hook (Celebration of Joy Division)

MELODIES DERANGER @ Muziekcafé, Muntstraat 5, Leuven [BE] With DJ Malcolm Nix Doors 21h:00 Free Entrance!

BUNKERLEUTE PARTY @ Blauwe Kater, Hallengang 1, Leuven [BE] Doors: 10pm Entrance: 3.5€ (before 11pm) / 6€ (after 11pm)

NEW WAVE TOP 100 - 2015 KICK OFF PARTY @ Den Aalmoezenier Aalmoezenierstraat 46/4. Antwerpen [BE]

THE OBSCURE PLAYS BEST OF THE CURE @CLUB B52 @ club B52, aartrijkestraat 92, 8480 Eernegem [BE]

- Tanzwut Suicide Commando XMH -Alien Vampires Star Industry Lovelorn Dolls The Juggernauts Lescure 13 Stin Scatzor - Arbeid Adelt - Customs - Absolute Body Control - Crematory - Lacrimas Profundere - Asrai - Stoneman Crüxshadows - The Dallas Project - Monica Jeffries - The Neon Judgement
- 23.05 THE OBSCURE (BE) A TRIBUTE TO THE CURE @ Poppodium Gebouw-T, Wilhelminaveld 96, Bergen Op Zoom [NL]
- 30.05 CEREMONY FESTIVAL @ Magasin 4 [BE]

18.04

18.04

18 04

25 04

25.04

- Modern English (uk), Tying Tiffany (it), Organic (b), Geometric Vision (it) + 2 more names tba + dj sets
- 26.07 AMPHI FESTIVAL @ Cologne [DE] a.o. VNV Nation , Front 242, The Mission, Diary Of Dreams, Goethes Erben, Samsas Traum, Welle-Erdball. The Crüxshadows. Ontal. S.P.O.C.K....

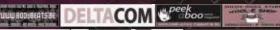


GOETHES ERBEN QNTAL Rosat Crvx ATARAXIA

SIEBEN - THE BREATH OF LIFE Schneewittchen SGRAUSAME TÖCHTER LISA MORGENSTERN SMILE DARK POEM SHATCHLING



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