



BAND OVERVIEW
TIME TABLE
ADDITIONAL INFO

MOONSPELL
NAHEULBAND
GOETHES ERBEN
KELUAR + SIEBEN + THE SPECTORS
STAR INDUSTRY + GEOMETRIC VISION
ASH CODE + EUFORIC EXISTENCE

InfraRot



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

WOOL-E TOP 10

Best Selling Releases

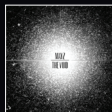
(Jan/Feb/March 2015)



1. **FORCE DIMENSION**
MM020 (LP+CD)
2. **MARTIAL CANTEREL**
Gyors, Lassú (LP)
3. **SEPPUKU**
Under Your Control - A 1985-1986
Compilation (LP+7")
4. **VARIOUS**
Cold Waves Of Color (LP/CD)
5. **MAD VIRGINS**
F... & Suck / Contest (LP)
6. **FACTICE FACTORY**
The White Days (LP/CD/MC)
7. **CIUDAD LINEAL**
El Nuevo Hombre (LP)
8. **LIAISONS DANGEREUSES**
Liaisons Dangereuses (LP/CD)
9. **SILENT EM & ORTROTASCE**
Common Loss (LP)
10. **TOTAL CONTROL**
Typical System (LP/CD)

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C110

WET007 – Kingstux – Red & Blue C36
WET008 – Kevin Strauwen – Moving Sound
& Music For Film C37

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

WET013 – Man Without World – And Then It
Ends C70

WET015 – Various – The 15th C44

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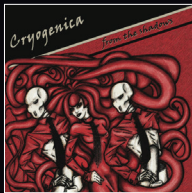
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MAGAZINE & WEBSITE

Ward DE PRINS

CRYOGENICA - From The Shadows (CD)

(Self-released)



The album opens with Together. Filthy guitars combined with haunting synth overtones. The melodic chorus easily gets you hooked. Throughout the album Cryogenica proves its ability to create memorable melodic choruses. Lord of the flies is a noteworthy track. It is nicely constructed with heavy distorted guitars alternating with psychedelic parts. Whispering male vocals add extra atmosphere. My personal favourite is The Preacher. A rather gothic rock orientated track with clean guitars and more prominent electronics. I love the mesmerizing vocals. The album ends with the slower and atmospheric The Choice. Carina Winstone's versatile and seductive vocals is Cryogenica's most effective weapon. Sometimes her style reminds me of Siouxsie Sioux, other times Monica Richards comes to mind. Cryogenica definitely shows potential. [BC]

THE TWILIGHT SAD - Nobody Wants To be Here, and Nobody Wants to Leave (CD)

(Fat Cat Records)



The Twilight Sad is a Scottish trio that produces mostly indie rock with influences from post punk and post rock. James Graham has a nice melancholic voice that is reminiscent to Morrissey, Tom Smith or Travis. He never sounds very happy, neither are his lyrics, but it is always sung with a lot of emotion. Sound wise they are like the earlier Editors without being a copy. I Could Give You All That You Don't Want is their recent single: an uptempo song with a sing-along chorus. It Never Was The Same could be the nice choice for a next one: a nice slowly built up song that is sung with a lot of emotion. The title track is more post rock with the guitar wall mixed to the background and that makes a nice contrast with Graham's voice. I don't think that they will become huge with this album, but if their next album is better and made in the same style, it surely could happen for them. [WG]

BLUTENGEL - Omen (CD)

(Out Of Line)



The Berlin based band Blutengel brings us with 'Omen' their new album. Chris Pohl and Ulrike Goldmann display a nice variety on this album, and a greater diversity than in the past. Opening with the bombastic 'Prologue: Omen', a kind of dark theatrical track, that reminds me of the album openers of the early Blutengel days. This album brings back the feeling of dark romanticism, which they were famous for in the beginning, and it sounds in no way melodramatic or over the top. The track 'Sing', also their new single, inserts some passion between Pohl's vocal and his female counterpart. Together, they manage to create a nice melancholic track with a nice chorus. The single 'Asche Zu Asche' is a perfect example, a great and powerful track and certainly a club floor filler, that brings back the good old days of this band. This year the band celebrates its 15th anniversary, and without doubt this 'Omen' is one of the best albums they made. [PH]

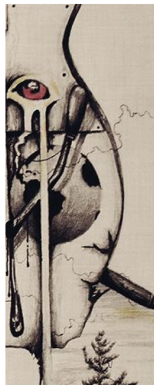
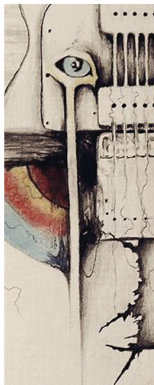
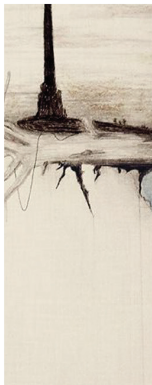
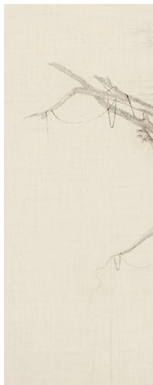
EX-RZ - Drone Operator (7")

(Starman Records)



Some years ago "Red Zebra" fell apart. While composers Geert Maertens and Johan Isselee formed "Elements" along with the other musicians, singer Peter Slabbynck continues as "Ex-RZ". "Drone Operator", a solid energetic single with the combat skills of a drone, loaded with Duracell batteries and operated by a Radio Shack remote control. "Is it a man, is it a woman, a child or a dog?", sings Slabbynck... Without doubt this is a single that should hijack some airplay, even if it was only to enlighten the traffic jams... Looking up to the sky and realising: with a drone, I would already have been there... "I'm Falling Apart", a remake of this beautiful song, is found on Side B. We shouldn't mourn about the split of Red Zebra, but be happy instead, as we do have two bands in return !

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NAHEULBAND

Naheulband plays The Trolls et Légendes festival! Time to ask some questions! Ghislain was so kind to answer them.

First of all: a pretty weird name for a French band, where does the name come from and what does it mean?

It did not mean anything. When Pen Of Chaos started to work on his mp3 audio saga, he chose a name that sounds like an insult that he heard on a radio show. He checked the word on Google and got no result, so he picked it out as the name of his saga.

Who designs your stage clothes & can you describe them for those who haven't seen them yet?

Nobody ! We just bought some interesting cloths and props we liked and use them on stage. Lili has someone who makes her leather outfit. We also did a few ourselves. I suppose we can say that we dress like medieval LARP players.

When I take a look at your website, it is very clear that you do a lot of things, maybe you can tell us about it?

The Dungeon of Naheulbeuk is an audio saga, telling the story of a bunch of characters in a role playing game. The band is making music inspired by the saga. Pen Of Chaos is now writing novels to complete and finish the whole story. The audio saga and the novel are also adapted as comics. At the moment, Nomad film is working on an adult cartoon for TV and there is also a videogame in preparation. There is also a free role playing game you can download on the website.

Seems like you are very productive, but how do you all manage to do it? I suppose you all have a day job too?

Pen of Chaos now lives of his creation and he is working full time, writing and creating different things for his universe. The other musicians, as myself, have day jobs and also work on their personal projects. We also play in different other bands, like Belyscendre, Qantice, Pick&Bow or The Deep Ones.

You played a lot at Trolls et Légendes, how was the first time?

It is the fifth time! We have played all editions of Trolls & Légendes, and we are really proud to be invited every time. The first time was really funny. We opened for the French band Ange (I was a big fan!), but half of the audience left after our set. I remember that we spend one hour to cross the little road at the back of the stage leading to the backstage, because we had to sign hundreds of autographs; it was crazy!

You performed in the past together with La Horde, will it happen again, in Mons as special gift for the 10th



anniversary of the festival?

We hope so! But we did not plan something yet. La Horde invited me on stage in another festival and it was really funny as well.

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

Too many to talk about and everyone has his own taste in the band. But the happening is so rich that everyone will find something interesting to visit and meet fascinating people. For me, the best moments are after the shows when we have a last drink with writers, comics illustrators, games designers and musicians in the lobby of our hotel.

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

I visited the Baltic countries a few years ago and like them. I was in Estonia for some Olde Hansa celebration in July and it was fantastic. I definitely like to play in foreign countries.

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

I hope we will continue to play in Trolls & Légendes for a long time. It is the best event I know, with the perfect balance between all the things I like: gaming, music, books and fantasy!

Filip VAN MUYLEM

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GEOMETRIC VISION

Geometric Vision is a trio from Naples that doesn't like colors that much, and that is something you can feel when listening to their music, a subtle blend of eighties post-punk and modern dark-wave synths. They are just releasing their second album, and they will be playing for the first time in Belgium in May, the perfect moment to learn more about them.

Ago, Gennaro, Roberto, how would you describe your music? You have some roots in the post-punk of the eighties (The Cure, The Chameleons for instance) and you also have this very modern catchy synthetic side. Is this a mix that you are consciously trying to create?

Ago: Probably the post-punk of the 80's has totally fucked up our brains (hahaha), bands like the ones you mentioned are really fundamental for us, but I would add also The Sound, Sad Lovers And Giants, Fad Gadget, and a lot of the French cold-wave bands. Obviously, being in a band and born in 2013, we cannot prescind from modern sounds which, in my opinion, mixed with the old school atmospheres, create things really, really cool.

Roberto: the three of us come from different musical backgrounds, but definitely the link is the music of the 80's, especially the post-punk but also electropop and cold-wave. For instance, I was born listening to the Beatles, but I also love shoegaze, dream pop and lately I have started to follow new musical stuff such as chillwave, nu-gaze and bands like Ariel Pink's Haunted

Graffiti. Gennaro instead started with metal, especially black metal so the step towards darkwave was rather substantial.

Your second album, *Virtual Analog Tears*, is just being released. I have had the chance to listen to it and it marks an evolution from your first album *Dream*, that was released a bit more than a year ago. I think it is darker than your debut album, it has somehow "lost" a bit of the synthpop side of *Dream* - do you agree with this analysis?

GV: *Virtual Analog Tears*, which is our second work with Swiss Dark Nights label (and we take this opportunity to thank Valerio to still believe in us ;-), is definitely much darker and more mature than our previous album, because we learned more about ourselves and about the other members of the band. In fact I think that our musical nature came out more than in the first album. Maybe it is a more visceral work, more punk (in attitude) and perhaps less easy listening.

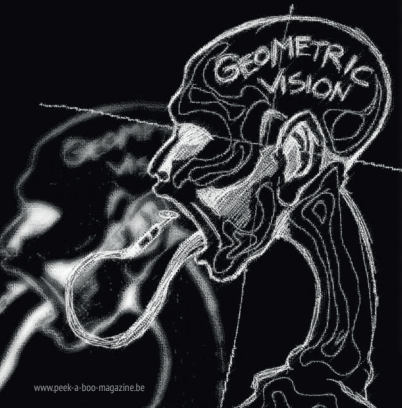
Virtual Analog Tears: could you tell us what is the meaning of the title? Does it somehow refer to the sadness you feel with the world going all "digital"?

Ago: That is right!! Imagine a creature born from our frequencies, a human and non-human who cries to the sound of musical notes, analog, geometric and virtual. Sometimes it is as if the fears and joys and tears are so trivial, fake, and virtual.

You use just black & white for your album covers, your band logo, most of your band photos are in black & white too - are you angry with colors? Or is this just a way to align the visuals and the music?

Roberto: I worked on the graphics of the first album and I also created the logo of the band, and I think that I have represented well the mood of the whole band. In addition to the recalls to a certain type of post-industrial culture of Bauhaus, Futurism, Postmodernism. Starting from the name we always wanted to evoke that sense of detachment and alienation from reality and towards human feelings, but despite everything, this aim is never accomplished completely. So the mechanism crashes, we go back down to earth to face our fears. Is not true that black is the absence of color, while white contains them all. I believe that this vision of the world was also marvelously interpreted by Elettra for the artwork of our second album. Finally I would add that we don't wear colorful clothes since 1999 maybe...

Pascal VERLOOVE



BJÖRK - Vulnicura (CD)

(One Little Indian Records)



The loss of a great love often resulted in a great artistic and emotional performance. Icelandic prodigy Björk has just been through a similar experience and she tells us about it on the new album Vulnicura, an introspective and very personal record, on which she exposes her heart and licks her wounds. Biophilia (2011) was still dominated by playful electronic sounds, the emphasis is now on violins, classical arrangements and dark electro. Stonemilker begins with warm strings, pounding drums. "Maybe he will come", she sings, but there is not much hope, despite a last attempt in History of Touches, which begins playfully, but ends with a dark contemplation. Black Lake is a dark and lingering symphony as a self-fulfilling drama, with pounding drums at the end. Vulnicura is not Björk's most cheerful album, nor is it groundbreaking, but it comes from the heart. [WL]

STAR INDUSTRY - Renegades (CD)

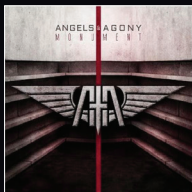
(Alfa-Matrix)



Eyline opens the album and is followed by Driven, a typical Star Industry-song; recognisable guitars, the voice of Peter Beckers that is similar to the one of Andrew Eldritch, a nice refrain and female vocals that give the song some extra colour. A real contrast is Selling Icons, that has a nice piano interlude. Something totally different is Revelation, that has some electro and industrial influences like we know from Gary Numan. Renegade starts with angelic female vocals, but soon synths and a sing-a-long chorus are added. Dark Rain is definitely inspired by the 80's, while Reign On Fire has that typical The Sisters Of Mercy-feel, albeit in a positive way. An ideal choice for a next song would be Shiver, electro as we know from Depeche Mode or Clan Of Xymox. For devotees there is a limited edition with a second CD. [WG]

ANGELS & AGONY - Monument (CD)

(SwissDarkNights)



"Monument" is after 8 years of silence the first sign of life from this Dutch electro pop act. This album is the best to date by Angels & Agony. The album contains great dance floor songs like 'Monument', 'Inside Sanity', the solid 'Shine' and 'Omen'. There are also lovely (semi-)ballads like 'Horizon' (which contains a touch of :Wumpscut: that meets a lot of Diorama) and the well performed 'Illusions'. The album has however, like so many other electro pop albums, some songs that are OK, but that are not special and unique enough. But "Monument" is a fine statement of a band that has returned right into the heart of the scene. The last sentence of this album 'our journey is done' can't be taken too seriously, because this album has to be a new beginning. [RS]

THE MONOCHROME SET - Eligible Bachelors (Vinyl)

(Tapete Records)



Originally issued on Cherry Red in 1982. Now just 33 years later comes another superb vinyl repackaging and facsimile from Optic Nerve. Pressed on quality coloured vinyl with two extra tracks, the admittedly not-hard-to-find Cast a Long Shadow and it's b-side J.D.H.A.N.E.Y., the mood of Eligible Bachelors is certainly as light as its colour. The Mating Game lists just about every legal sexual act over a jolly jazzy indie-pop without one hint of irony, while the brilliantly-titled Great Barrier Riff has a mind-bending intro and a bonkers bongo backbeat laced with Bacharach-style harmonies, a fitting climax (oo-er missus) if ever there was one. A neat, nifty and natty labour of love. [PP]

ASH CODE

"Lights and shades. Dances of Death. Visions and theatricality". This is how Ash Code, a trio from Naples - Claudia and the twin brothers Alessandro and Adriano - like to describe themselves.

You started Ash Code just about a year ago, but you already managed to finish and release your debut album Oblivion after the summer. It has already received a lot of very positive feedback in the media and you have already played a dozen gigs around Europe. Did you expect things to go that fast?

Adriano: Everything happened quickly. We didn't expect those incredible feedbacks. We are very surprised but happy and grateful to all our supporters.

Those who had the chance to see you live will confirm that you look very professional and seem to feel at ease on stage. Do you feel the pressure just before getting on stage?

Alessandro: We give a lot of importance to the live performances. We look after every single detail, besides music we try to always create the right atmosphere, using visuals and lights in sync with the songs. We are always a little bit nervous before getting on stage, but once we start playing, we feel fine and we give ourselves completely to the audience.

Your bio indicates that your music is made of "dark ballads, deep and melancholic synths, noise and distortions, dances of death" and your album cover shows a girl sleeping next to (half) a skull. Do you really have a fascination for death, or is this part of the imagery of the band that goes along with your music?

Alessandro: We think that the relation with the concept of death is conflictual for everyone. We have a fascination for death, as we have a fascination for everything that men can't explain. Maybe having a greater conscience of death helps people to be more attached to life.

When listening to your debut album, one might think that you have somehow been "influenced" by bands like Joy Division, The Cure, The Sisters of Mercy, Clan of Xymox, etc. But ultimately the music you create is a blend of the music you have listened to, places you have seen, books you have read, etc. So, ultimately, what was the most important driver when you created Oblivion?

Claudia: The bands you mentioned for sure, but also some places like Germany or Poland, that we love very much. For me, movies and books are also important sources of musical inspiration. When the Oblivion concept was born, I was reading Friedrich Nietzsche's *Untimely Meditations*.

On your album you thank Friedrich Nietzsche who inspired you about the concept of Oblivion. Are his ideas a general source of inspiration for you, or was it just the album title and concept? Aren't you afraid that citing Nietzsche can be seen as a bit snobby in the world of music?

Claudia: I studied philosophy, so it is natural for me to take inspiration from philosophers. I don't think it is snob to do that. I think that philosophy is for everyone, and not for an elite, everyone who wants to understand it, obviously. Friedrich Nietzsche is always a source of inspiration for me, but not only he. The case of Oblivion is due to the fact that while we were writing the songs, I was reading some of Nietzsche's books.

A small wink to finish this interview: I see that you are always wearing necklaces with inverted triangles, are those like a talisman? Do they mean something special to you?

Alessandro: The two necklaces are objects to which we are very close. Claudia's necklace was bought at Rynek Główny square in Krakow and it is a sort of talisman, mine is a gift by Ekaterina Wolf, a Russian designer of Wolf Empire brand. We don't believe in magic, but we like to think that everything is possible.

Anything else to add for our readers? Why should they buy Oblivion if they have not done so yet? :-)

Adriano: Listen and then buy Oblivion, it is a very interesting collection of ten different songs, you will find at least

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STAR INDUSTRY

Let me begin with congratulating you with your new album, that is both catchy and melodic. Was it meant to be like that?

Thanks a lot. Yes, it was meant to be like this. We worked really a long time on this album, we had the complete idea in our head, so the stake was high. We had to deliver it. And indeed, the songs are very catchy; after listening once, they easily stay in your mind. I think that is one of the typical Star Industry things.

You previously worked with Luc Van Acker as producer, but this time you have chosen for the young talented Tom Proost?

Working with Luc was of course great. We had a real cool time when we recorded Last Crusades with him. But this time we wanted something else. We wanted a smoother and thicker sound, and Tom was the right man on the right place. He completely understood where we wanted to go with this album, and it worked out brilliantly.

What are your expectations for this album?

Well, when I read the first reviews and comments, I think that we can be very happy. The CD gets positive comments in the media. From "brilliant" to "the best Star Industry CD to date". That is for sure very interesting. We want to play again on all the nice festivals in Europe, and we are planning to go back to the USA and also China. Because that was really cool to do. And it is also maybe time to go to some new places where we never played before. I am thinking of South America, that should be interesting and also something new for us.

Can you tell the fans how a track gets born within the Star Industry-camp?

Sometimes one of the guys comes up with an idea, a riff or simply a drum pattern. And then we sit down and look at it together. Mostly we try different things with such an idea. And it is always the same. There comes a moment that we all say: hell, yeah, that sounds damn cool. Then we know we have to follow that path. If that moment doesn't come, the song will never end up on a Star Industry CD.

Can you tell us something about the sampled female vocals, as they give the songs an extra touch.

Only in "Selling Icons" we use sampled voices. On all the other tracks where you hear female voices, it is

all recorded in the studio. We asked again Annelies Van Dinter to do them. She was also involved in the recordings by Luc Van Acker. Her voice really fits our sound, it is brilliant. Tom, our producer was also blown away by her.

I have the impression that you have chosen for a varied sound on your new album that can't be categorized. I guess that is something you wanted?

Indeed, it was time to do some new things. We worked with a completely new set up, new synths and we also wanted to use other influences than before. Shiver reminds me of VNV Nation meets Killing Joke, which is a great combination. On the other side, there is Revelation, which is more industrial orientated, and reminds me of Nine Inch Nails. But there are also typical Star industry songs on the CD.

There is also a lot of attention given to the vocals, and they don't have the sound we are used to. A perfect example are songs like For The Lost and Shiver. That surely creates new opportunities?

Yes, I wanted to do different things with my voice this time. It needs to stay exciting for me, so I wanted to do songs like Shiver, it opens new possibilities for me and also for the band. I think we can bring our music to a bigger audience now.

You soon will perform at Eurorock, which is a bit like a homecoming. I guess this gig means a lot to you?

Of course, it will be our fifth concert at Eurorock. We played there on three different editions, one year we played twice, because one band couldn't make it. We love to come back. It was our first big summer festival ever, back in 1998 when it all started for us. And this year there is an incredible good line up.

14-15-16

MAY

NEERPELT (BE)



2015

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ON STAGE MAY 16

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KILLING JOKE * THE FIELDS OF THE
NEPHILIM * PETER HOOK
(CELEBRATION OF JOY DIVISION) *
FRONT 242 *
THE NEON JUDGEMENT * ANATHEMA *
WHISPERS IN THE SHADOW *
XANDRIA * TANZWUT *
PORTION CONTROL * THE JUGGERNAUTS *
LESCURE 13 * CRASH COURSE IN SCIENCE *
LEGEND * STIN SCATZOR * ABSOLUTE BODY
CONTROL * LACRIMAS PROFUNDERE *
ASRAI * STONEMAN *
THE DALLAS PROJECT *

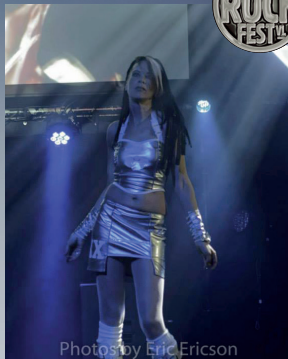
PRESENTATIE DEBORAH OSTREGA

AFTERPARTY'S ELECTROGENERATION WITH GUEST
DJ ANDYPENDENT, DJ LED MANVILLE, DJ BORG,

ANIMATION: FASHION SHOW WITH ATTITUDE HOLLAND, VIXXXEN,
MISS EN MISTER ALTERNATIVE VERKIEZINGEN FINALE!!!

WWW.EUOROCK.BE





Photos by Eric Ericson

VIXXXEN

The dance group spontaneously started one day at the Lowlands festival in 2002. On August 24th that year, DJ -XXX- was spinning at the Charlie stage where bands like Project Pitchfork and VNV Nation were performing.

During his DJ set a few girls jumped on stage to dance to his music and this is how the group got its start. DJ -XXX- quickly came up with the name Cybergirlzzz shortly after the impromptu event at Lowlands and DJ -XXX- and his Cybergirlzzz were formed.

Many Cybergirlzzz performances followed at parties in The Netherlands and Germany including several large festivals such as Wave-Gotik-Treffen and Summer Darkness as well as onstage performances with bands such as Centhron, Eisenfunk en La Lune Noire.

Fashion designer Zyrconia aided the group by designing customer outfits for the girls with sponsorship from the Gotika webshop.

In Early 2014, after dancing under the name Cybergirlzzz for over 10 years, the group decided to become independent and changed their name to viXXXen.

Would you like to see viXXXen dancing at your own event or have you got another question? Don't hesitate to send a message!

Come dance with u us
viXXXen



*Special Guest DJ Andependent
(Electronic Porn Party Gießen)*

BIOGRAPHY

ELECTROGENERATION REUNION PARTY

Electrogeneration was an party organization from Belgium with parties located in Ghent and Antwerp.

Electrogeneration played different styles from New Wave, EBM, Futurepop, Synthpop, industrial, New Beat to Metal with electronic overtones.

Electrogeneration worked together with well know international DJ's and artists like Alex Twin, Rui Ramos, Frank Lopez and many others...

Electrogeneration started with 3 members but the only consistency consisted of the permanent members DJ Cybergoth and DJ G.U.R.U.!

Electrogeneration did their last event 6th of june 2009.

AND NOW THEY ARE BACK !!!

Specially for Eurorock they will do an Reunion party with as special guest DJ Andependent!

Only the best is good enough for Eurorock!!!





One of my passions is music, doing it and djjing it too. The bands i mix are mainly ebm, futurepop, industrial, synth, electro, trance, noise, oldschool, gothic... I do harmonic mixing, so besides beatmatching i also try to fit the melodies from one song to another.

I've been djjing for more than 25 years in many clubs and parties in Madrid and now around the world.

ALBUMS

• as The Led Company:

Crazy Potion (1988)
Wings of Unhappiness (1996)
Dancefloor Virus (Tape 1997)
If God Exists (1999)
Live at The Revolver Club (25.02.2001)
Wonderland 96-02 (2003)
Not Enough Universe - EP (2004)
Chameleon Project (unfinished)

• as DJ Led Manville:

- Apoptygma Berzerk Mixed By Led (2002)
- Futurepop & Industrial (Moloko 8-02-2003)
- Futurepop & Industrial II (Moloko 25-04-2003)
- Electronic States (2003)
- Futurepop & Industrial III (Moloko 08-11-2003)
- Lights Over Mind (2004)
- Ein Stück Music (2004)

- Per-Versions (2004)
- Tranz Futurepop Express (2004)
- Live in Las Vegas (2005)
- Roots (2005)
- APB Remixed II (2005)
- Reborn (2006)
- Versus Satanicus (2006)
- Digital Industrial Darkness (2006)
- Nude for Infused (2006)
- Lust (2007)
- Nude for Infused II (2007)
- God Plays Dice (2007)
- Inside the Asylum (2007)
- Krieg (2007)
- Versus Satanicus II (2007)
- State Of Being (2007)
- Live At The Asylum (2008)
 (recorded live at Dark Asylum, Gloucester (UK))
- Android (2008)
- Avalon (2008)
- Cyber Angels & The Devil (2008)
 (recorded live at Cyber Angels party III, Tilburg (NL))
- God Sent Us To Destroy (2008)

dj led manville



BIOGRAPHY



- (recorded live in Birmingham at Barfly, with Combichrist, Novus UK & Asbury Heights)
- Versus Satanicus III (2008)
- Cyber Angels & The Devil II (2008) (recorded live at Cyber Angels party IV, Tilburg (NL))
- White (2009)
- Avalon Wars (2009)
- Live in Mexico - Dark Rave 09 (recorded live at El Bajo Mundo, Mexico D.F.) (2009)
- Live in Germany - Kultkeller (recorded live at Kultkeller - Duisburg) Nov. 14th 2009 (2009)
- Live in Madrid - Dominion Dark Rave (recorded live at Dominion Club - Madrid) Jan. 30th 2010
- Versus Satanicus IV (2010)
- Live in Madrid - Dominion Dark Rave III (recorded live at Dominion Club - Madrid) Sept. 25th 2010
- Live in Mexico II - DJ Army 2nd Anniversary (recorded live at Dada-X club - Mexico D.F.) Nov. 20th 2010
- Audioception (2011)
- Shock Therapy (2012)
- Argentina in my Soul (2012)
- ON AIR at Suspiria Radio (Grave Rave) (Colombia 11 de Agosto 2012)
- Live in Germany II - Kultkeller (2012)
- END: The DJ - Industrial Club Sessions 009: Tag Set with DJ Led Manville (2012)
- Nachtplan Tanz Vol. 1 (2012)
- Nachtplan Tanz Vol. 2 (2012)
- Nachtplan Tanz Vol. 3 (2012)
- Nachtplan Tanz Vol. 4 (2012)
- Nachtplan Tanz Vol. 5 (2012)
- Nachtplan Tanz Vol. 6 (2013)
- Nachtplan Tanz Vol. 7 (2013)
- Nachtplan Tanz Vol. 8 (2013)
- Nachtplan Tanz Vol. 9 (2013)
- Live At Avantgardia Fest 2011 (2013)
- Nachtplan Tanz Vol. 10 (2013)
- Nachtplan Tanz Vol. 11 (2013)
- Nachtplan Tanz Vol. 12 (2014)
- Nachtplan Tanz Vol. 13 (2014)
- Live At Resistanz Festival 2014 (2014)

- Nachtplan Tanz Vol. 14 (2014)
- Nachtplan Tanz Vol. 15 (2014)
- Nachtplan Tanz Vol. 16 (2014)

• Remixed:

- The Chemical Brothers - Galvanize (Led Manville remix) (2005)
- Various - Dynamo Vol 2: Run Level Zero Headless (Led Manville Club Mix) (2007)
- Run Level Zero - Shattered Silence: Headless (Led Manville Club Mix) (2007)
- Re-Move - I'm Over Again (Led Manville remix) (2007)
- Vision Anomaly Feat. Stahlnebel - Anxiety Neuroses EP: Anxiety Neuroses (Led Manville Clubmix) (2008)
- Head-Less - Triebjagd (Led Manville remix) (2008)
- Misery - Wanted (Led Manville remix) (2008)
- Stahlnebel & Black Selket - Unexpected: Unexpected (Led Manville remix) (2009)
- Left Spine Down - Voltage 2.3: Remixed & Revisited: Last Daze (Led Manville Mix) (2009)
- Blind Before Dawn - One Bullet (Led Manville remix) (2009)
- Stahlnebel vs. Black Selket - Lifeless (Led Manville remix) For the Upcoming Lifeless Ep (2009)
- People Theatre - Ignore Alien Orders (Led Manville remix) (2009)
- Aesthetic Perfection - The Siren (Led Manville remix) (2009)
- State Of The Union - Dancing In The Dark (Led Manville remix) (2010)
- Halo Effect - Life Goes On (Inmensa Oscuridad club mix by Led Manville) (2010)
- XMH - Abuse (Led Manville remix) (2010)
- Com.pulsion - Monsters (Led Manville club remix) (2010)
- De/Vision - Time to be Alive (Led Manville remix) (2011)
- Implant - Jour Nucléaire (Led Manville remix) (2013)
- Mondträume - Plastic Girl (Led Manville remix) (2013)

STAGE 1 - 15/05



- 10u35-11u00 **MONICA JEFFRIES**
- 11u25-11u50 **PORTRAIT B**
- 12u15-12u40 **ALIEN VAMPIRES**
- 13u10-13u40 **THE BELLWETHER SYNDICATE**
- 14u10-14u50 **LUC VAN ACKER**
- 15u30-16u10 **ARBEID ADELT**
- 16u55-17u50 **CUSTOMS**
- 18u50-19u50 **CRUXSHADOWS**
- 20u50-21u55 **VIVE LA FETE**
- 23u00-00u15 **ASP**
- 01u30-02u45 **THE ORB**

STAGE 2 - 15/05

- 10u10-10u35 **LOVELORN DOLLS**
- 11u00-11u25 **KANT KINO**
- 11u50-12u15 **IMPLANT**
- 12u40-13u10 **XMH**
- 13u40-14u10 **STAR INDUSTRY**
- 14u50-15u30 **A SPLIT SECOND**
- 16u10-16u55 **THE HONEYMOON COWBOYS**
(FT SIGLO XX)
- 17u50-18u50 **DIARY OF DREAMS**
- 19u50-20u50 **SUICIDE COMMANDO**
- 21u55-23u00 **OOMPH**
- 00u15-01u30 **APOPTYGMA BERZERK**

STAGE 1 - 16/05



- 10u10-10u35 THE DALLAS PROJECT
11u00-11u25 THE JUGGERNAUTS
11u50-12u15 LESCURE 13
12u40-13u10 LEGEND
13u40-14u10 CRASH COURSE IN SCIENCE
14u50-15u30 PORTION CONTROL
16u10-16u55 ABSOLUTE BODY CONTROL
17u50-18u50 PETER HOOK(CELEBR.
JOY DIVISION)
19u50-20u50 THE NEON JUDGEMENT
21u55-23u00 FRONT 242
00u15-01u30 KILLING JOKE

STAGE 2 - 16/05

- 11u25-11u50 ASRAI
12u15-12u40 STONEMAN
13u10-13u40 LACRIMAS PROFUNDERE
14u10-14u50 XANDRIA
15u30-16u10 WHISPERS IN THE SHADOW
16u55-17u50 TANZWUT
18u50-19u50 ANATHEMA
20u50-21u55 FIELDS OF THE NEPHELM
23u00-00u15 THERION
01u30-02u45 PRAGA KHAN DJ ACT
LIVE SLOT PARTY 2015

tijdschriften

boeken

briefpapier

facturen enveloppen

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notablokken

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MISS & MR.
alternative
BY ATTITUDE HOLLAND
ARE YOU READY?
MISS & MR. ALTERNATIVE 2015 IS COMING
AND WE'RE LOOKING FOR YOU!
MORE INFORMATION ON WWW.MISSALTERNATIVE.NL

ATTITUDE

MISS & MR ALTERNATIVE 2015

Goes Europe.

De finale van Miss & Mr Alternative vindt dit jaar plaats tijdens het EUROROCK festival in België. Miss & Mr. Alternative is de modellencompetitie voor de alternatieve scene. We zoeken niet naar diegene die perfect binnen het plaatje past, maar juist naar die persoon die eruit springt. Dus ben jij niet in een hokje te plaatsen en wil je anderen inspireren?

Doe dan nu mee, en wordt Miss of Mister Alternative 2015!

Voor het derde jaar op rij vind deze unieke modellen competitie plaats, dit jaar voor het eerst niet beperkt tot Nederland en België, maar één grote wedstrijd tussen Nederland, België, Duitsland en Engeland!

Vanaf 27 maart t/m 04 mei kun jij hier laten zien waarom jij Miss of Mr. Alternative 2015 moet worden. Stemmen start op 27 april en de finale vind plaats 16 mei op het Eurorock festival.

Mensen die anders durven zijn, maken de wereld een beetje mooier.

MISS & MR. **alternative**

BY ATTITUDE HOLLAND

HOE WERKT HET?

- × Tussen 27 maart en 4 mei schrijf je je in voor de competities op <http://www.missalternative.nl>
- × Stemmen start op 27 april en eindigt tien dagen later op 4 mei.
- × De top 12 Misses en top 5 Misters gaan 14 t/m 16 mei naar het Eurorock festival in België voor de finale.
- × 14 mei vind er op het festival een voorselectie plaats aan de hand van presentaties van 2 minuten en een catwalktraining.
- × De 10 finalisten strijden zaterdag 16 mei om de titel.
- × Deelnemen kan vanaf 16 jaar

WAT WIN JE?

Miss & Mr. Alternative:

- × Weekendje Berlijn
- × Verzorgd weekend naar Eurorock festival 14-15-16 mei □
- × VIP trip naar Mera Luna festival in Duitsland. 8-9 augustus □, waar je mee mag doen aan de catwalk show en een fotoshoot
- × Reportage in Gothic Magazine
- × € 400,- shoptegoed bij Attitude Holland
- × Attitude Holland lookbook shoot

Alle TOP 17 finalisten ontvangen:

- × VIP Passe-partouts voor: verzorgd weekend naar Eurorock festival 14-15-16 mei ×

Hier zal on stage de finale van Miss & Mr Alternative plaats vinden.

- × De kleding die je tijdens de catwalk draagt van Attitude Holland , mag je behouden:)

F×CK BEING PERFECT!

Mensen die anders durven zijn, maken de wereld een beetje mooier.



BODYBEATS PRODUCTIONS & DAFT RECORDS PROUDLY PRESENT

DEEP NIGHT

CD PRESENTATION OF 'DEEP' - A FEMALE ORIENTATED COMPILATION



KELUAR

EXPERIMENTAL MINIMAL ELECTRO WAVE - D



POPSIMONOVA

MINIMAL ELECTRO WAVE - CROATIA



ONRUST

ELECTRO NOISE WAVE INDUSTRIAL - BELGIUM

+ MINIMAL / ELECTRO / WAVE / EBM / INDUSTRIAL PARTY +
25.04 - JH WOMMEL - ANTWERP
DOORS: 20:00 / DAMAGE: € 15 / € 18 / INFO: WWW.BODYBEATS.BE

JOHN WICK [MOVIE] [Chad Stahelski & David Leitch]

(A-film)



If you expect just pure action in a movie, you will be chiseled with John Wick. There is shooting, chasing and fights till you are blinded by it. A feeling that is aggravated by the fact that this is the first Blu-ray in the Benelux with Dolby Atmos sound. John Wick is a loner. His girlfriend has just died. The only thing she left him is a Ford Mustang and a puppy. At the gas station a gang of Russians shows up. They want to buy his Ford. Wick refuses and a few days later, the gang returns and steals the car, while they kill the dog. The Russian is the son of a mob boss (Michael Nyqvist, who you might know as Mikael Blomkvist in the Millennium trilogy) for whom he worked previously. We never thought that Reeves is a good actor, but because his role is limited to shoot Russian criminals and mumble incomprehensible Russian words, he does a good job. A decent action movie! [DB]

GOD'S POCKET [MOVIE] [John Slattery]

(Universal Pictures)



With the death of Philip Seymour Hoffman, one of the best actor of the past 20 years passed away. One of his last films is God's Pocket. The story is set in the 80's in a fictional working-class neighbourhood in Philadelphia. The film begins with a funeral that ends in a brawl. The deceased is the young Leon (Caleb Landry Jones), who's head is smashed by an older colleague after a racist remark. The other workers keep their mouth shut, as they do not want to see their colleague go to prison for a scoundrel like Leon. It is strange (and especially tragic) to write this down, but this is again a role that is made for Philip Seymour Hoffman: a freeloader who is on the bottle and has given up all hope for a better life. He takes this crime film to a higher level. Slattery doesn't care whether his characters are happy or not, his camera just films their tragedy with a result that is situated between Sidney Lumet and John Cassavetes. [DB]

THE HUNGER GAMES - MOCKING JAY Pt. 1 [MOVIE] [Francis Lawrence] (Belga Films)



Just as with Harry Potter, The Hunger Games also have become a lot darker. Anyone who saw the previous part Catching Fire (almost mandatory if you want to follow the third part) knows that it is no longer about the hunger games. The popular Katniss ended up in District 13, the part of Panem that rebelled against the tyrannical President Snow (Donald Sutherland). Plutarch Heavensbee (Philip Seymour Hoffman) saw in Katniss the ideal showcase for the revolution and the downfall of Snow. President Alma Coin (Julianne Moore) agrees and sends Katniss on a mission with a video crew so that the world can see what Snow is capable of. Although you are almost obliged to categorize Mockingjay (the code name given to Katniss) as young adult, the film is much more than that. [DB]

GOD HELP THE GIRL [MOVIE] [Stuart Murdoch]

(A-Film)



God Help the Girl is directed by Belle and Sebastian frontman Stuart Murdoch. According to him the film came about because he had written a few songs that did not fit in the concept of his band. When you are familiar with his music, you know that Murdoch has always had something with dreamy girls. And Emily Browning is just that kind of girl. The brunette plays the unbalanced Eve, who lives in a psychiatric hospital. When her condition is good, she goes to most of to gigs. There, she meets the nerd James, who falls in love with her. Murdoch can not hide that he is a music connoisseur. The scenario may have little to offer, but the dialogues are about Morrissey or Joy Division. Of course you need to be a little bit of a fan to fully enjoy it, because everything is chamois sweet. Life is a bubble and for once Glasgow seems to be constructed with the sets of The Umbrellas of Cherbourg. Superb, right? [DB]

FROM THE BESTSELLING AUTHOR OF GONE GIRL



CHARLIZE THERON
DARK PLACES

A FILM BY GILLES PAQUET-BRENNER (ELLE S'APPELAIT SARAH)

NICHOLAS HOULT CHLOË GRACE MORETZ CHRISTINA HENDRICKS

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CASTING: CARMEN COBA, CSA COSTUME DESIGNER: APRIL WATSON DIRECTOR OF PHOTOGRAPHY: GREGORY TOPEY EDITOR: BILLY FULFORD EXECUTIVE PRODUCERS: DOUGLAS CRISP PRODUCED BY: LAURENCE BERNETT WRITTEN BY: LAURENCE BERNETT PRODUCED BY: BARRY ACKROYD BASED UPON THE NOVEL BY GILLES PAQUET-BRENNER
PRODUCED BY: PETER CARPANI PRODUCED BY: GILLES PAQUET-BRENNER PRODUCED BY: JILLIAN LONGWICKER PRODUCED BY: TUDOR ARMSTRONG PRODUCED BY: TIM FOST PRODUCED BY: NIGEL SINCLAIR PRODUCED BY: ALEX BRUNNER PRODUCED BY: MATTHIAS FERNBERG PRODUCED BY: JOSE LEVY PRODUCED BY: NICHOLAS VERHEGGEN PRODUCED BY: JEFF PRICE PRODUCED BY: TONY MURPHY PRODUCED BY: STEPHANE BARSTO
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EUFORIC EXISTENCE



Hello Koen, as not everybody is aware of who and what Euforic Existence is, I guess you better start telling.

In the spring of 2000 I started experimenting with music. I wanted to create a harsh mix of industrial, EBM, and metal influences were always close. In a couple of years I did a lot of albums and side-projects, looking for boundaries I never found. Then, in 2005, I started focusing on my family and so my activity in music was set to a minimum. In the summer of 2013 my best friend almost begged me to start making music again while we were watching Orange Sector live. I think he chose the right moment, because since that moment I'm very busy with Euforic Existence again. End 2013, I released the 10th album "MMXIII - IIIIIIIIIII - 2013", and now the 11th "Existence beating morality". If you ask me who we are, I have to tell you I'm all alone, but when going live, I get the assistance of my friend Frank Van de Brande.

Always liked the name, but explain it... it almost sounds like sarcasm!

That name goes back a long time... At the time when I chose it, the meaning could be found in "pretend to be the most happy person in the world, live outrageously and try to do everything people think you can't do, in extreme ways". The music project I started was an obvious example, since I knew nothing about making music. In the meantime I learned a lot, and I'm 15 years older. I have a lot more sarcasm and cynicism around now, and the lyrics are much colder and darker than before. They tell about our wrong universe and all its mental consequences, so the word "sarcasm" surely earned a place. I invite you to read them.

This year you exist for 15 years, so in some way it is a celebration and I heard you will do that by releasing a new album. Please tell us about it!

"Existence beating morality" (EBM) will be the 11th EE album, and I think it is getting time to do everything better and more professional than before. In the past I did every print on my own, I recorded everything on CD-rom, and the stuff didn't get further than I pushed it. This new album will be made by a professional manufacturer in Digipak, and my intention is to get it available in any place in the world where people may like it, also by putting it online. I didn't realize yet that the 15th anniversary is approaching, but the positive thing about it is that the project has proved to be steady and present for a long time now. I will keep doing this

until the universe stops me at last; you can be sure this album won't be the last...

Will there be some gigs in the future?

Yes! On Saturday 25/04/2015 I will do a gig in Antwerp (see flyer on the other page), to present the new album, which will be released at the same moment. For me, it is not easy to get on stage often. EE is not a big name, and it has been sleeping for more than 8 years. But now I'm back, I will take every chance to get on stage again! So, everyone who likes EE and has a place for it, don't hesitate to ask!

Do you believe in forums like Bandcamp?

Yes I do. Back in 2000, I spent a lot of time and energy in contacting people to make my music known. It was very difficult then. Now, I use Bandcamp, Facebook and Twitter. These forums have helped me to promote my stuff just from my desktop, connecting me to people all over the world. They just have to say "I like it" and they are automatically informed. In the past, promotion was the task of the label (if any), but these days artists without a label can do the promotion using these forums, no matter how small or unknown they are. Sometimes I even wonder why I still have my own domain www.euforicexistence.be!

Which EBM artists do you admire? And who had a big influence on your musical work?

I like Leatherstrip, Psychopomps, Die Krupps, old Suicide Commando, Amgod/Yelworc, old Funker Vogt, Orange Sector, Nordarr,... Actually, I like a lot of dark music genres, but I think the biggest influence in my own work comes from the metal genre, because I put a lot of rudeness in it. Only the instruments I use make it sound like EBM. I listen to music about 2 to 5 hours every day, so I could say they all have their influences.

I heard you did a Nirvana-cover. Combine EBM with Kurt Cobain!

I love this question! It is a cover, not a copy. And I chose to do that song, because no one would ever expect that! It is a great song, and by covering it in a different style, I wanted to show the lack of importance of "the right sound".

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

My wife. We would celebrate our love and our 6 children.

EUFORIC EXISTENCE



EXISTENCE BEATING MORALITY

EUFORIC EXISTENCE NEW ALBUM
"EXISTENCE BEATING MORALITY" OUT ON 25/04/2015

RAW EBM FROM ANTWERP

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SATURDAY 25/04/2015 - DOORS: 21H START: 22H FREE ENTRANCE

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A few hours before their terrific concert @Biebob, in Vosselaar, I had the privilege to sit down in Moonspell's tour bus to have a chat with Mike Gaspar. The drummer talked passionately about their new album Extinct.

Tonight you play in the Biebob venue. It is the first time I come here, but I heard it is a small venue.

It might be a small venue, but it is a BIG name. It is a venue with a history, many great bands have played here. So, we like to come and play here. OK, the crowd is smaller, but in a venue like this, you have a better contact with the crowd. There is a better atmosphere. It feels like a club concert. That is also fun.

What I like about Moonspell - same story as Paradise Lost - is that every album is different. But, it still sounds distinctively Moonspell, just differently. What made you decide to go back to the gothic metal style after the recent more extreme, more heavy albums?

The idea started with Fernando. He wanted to approach more his gothic style of singing. We started to talk

about that. And also because of our past, the succes we had with Wolfheart and Irreligious. And there are even a lot of fans from the Sin-era. So we tried to do that with Alfa noir and Omega White, by dividing the two passions we had, for metal and also for gothic rock or experimentalism or whatever. But it didn't feel right in a way, because we always ended up playing a lot more of Alfa noir. Songs like New tears eve didn't work well live for some reason. So we tried to just connect the two passions we have in the best album that we could. So we started off with the idea of Extinction and with the lyrics. That is also very important to create some kind of atmosphere, visually and emotionally, that connects everybody in the band. So we started with that and then we contacted Jens Borgen. We knew he was a big goth fan, but he is known for all his metal releases. So, you know, that was also an indication that we were on the right track, we just had to be careful not to make everything "ultragoth". Because this album started with a small process, with most of this goth orientated vocals, we created the structures a bit



MOONSPELL

simpler to find the sweet spot with the music, the tones and the sensitivity. It is a lot easier to do metal some times in that aspect. Because when you use the hard vocals, they can fit anywhere. This process brought the band together. I think Jens did the best in bringing out the both parts. So it is not over the top. I think we had that liberty in the studio. And doing different albums? If you have been with Moonspell for years, you know we are like this. We made The Antidote, then Memorial and Night Eternal. We were getting heavier and heavier... but even on those albums there were tracks like Luna and Scorpion Flower. So, the presence of our gothic side, our more melodic side, has always been there. I am quite excited about this new album.

Recently I read that people produce more than our earth possibly can provide. When I saw the title Extinct the overexploitation of nature and other global themes like war came to my mind. But the lyrics are mainly personal instead, some about love.

There are many ways to approach extinction. When beloved ones die, the emptiness they leave behind and how you try to fill that emptiness, the mourning about that loss and how you cope with it, all this is a form of extinction. Or when your relationship ends, how the person you once loved changes in a totally different person, that is a form of extinction too. Growing older, looking back, those moments of reflection when you notice how much your past changed, those youth friends you don't meet anymore or your old neighbourhood that looks totally different now... There are many angles, you know. One of the things that made us think about extinction is the passing of Peter Steele of Type O Negative. He was a good friend since we toured with them. He was an important influence. He left a big gap. Also important is the new love in Fernando's life: his son. I am the godfather of his boy. I am proud to be, it is an honour. Moonspell is one big family. Also when not touring, when we are just at home, we meet a lot. So, Fernando's son made him reflect about life and extinction. Of course there is overpopulation, climate change, war,... but extinction is also a personal matter. There are many perspectives. On the DVD The Road To Extinction philosophers and some professors speak about the subject. One of them tries to save the Iberian wolf from extinction. We were thinking how to have an interesting bonus for the fans. So, on the DVD you can see images of how Extinct was made. There are images from the early process in Portugal and images from the production process in Sweden. Next to that a few scientists talk about extinction.

On Medusalem Fernando sings the verses in a style reminiscent of Andrew Eldritch. A song like White Skies on the Alpha Noir Omega White album sounds very Sisters Of Mercy. Are they an important influence for Moonspell and do you listen to other gothic or new wave?

We listened to the Sisters often. Fernando is a big fan. We also like Bauhaus and Fields of the Nephilim.

You already mentioned Jens Bogren. How was it to work with him as a producer?

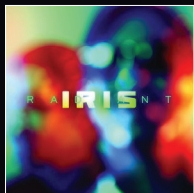
It was very important to have someone from the beginning, from the preproduction until the end. And that was Jens, he connected with the music. So when he answered, he said he was a fan of Sin Pécado and that he had a big passion for goth. In a certain time of his life he was really into that. And it is rare to find producers in the metal scene that connect with this period. So when we asked our friends, like the guys from Amon Amarth and Mile from Kreator, they thought he would be perfect for us. Jens is like... a little bit controlling. And after more than being 20 years in the same band, it is good to have someone who decides sometimes about the band. You might discuss over certain parts, then it's good to have somebody who overrules as a coach (laughs). We just tried our best. He carried the songs as he felt that would fit perfectly. He said as a fan, that he wanted to hear something that a fan always likes to hear. So we took that chance and the result was very surprising. Sometimes you have to let yourself go and relax and not control so much. I think it is a big deal, someone who can overhear everything. He was already imagining parts for the songs, that we didn't even know about, like the whole orchestra, the Turkish strings. We had an idea what he was talking about, but only in a later process, in the mixing when we got all those files and we heard the whole song and thought: wow, this is really amazing!

I read that Seth Siro Anton did the cover art for Extinct. He is also the vocalist of Septicflesh, the Greek symphonic death metal band, that you are on tour with. What happened first? The idea for touring together or working together for the cover?

It is not the first time we work together with him. He also made the covers for Night Eternal and Alfa Noir / Omega White. In the beginning we felt that the cover art for Extinct was quite harsh, compared to the softer nature of the album. But Seth insisted. And in the end we are happy we let him, 'cause it worked out fine. It is a cool image.

IRIS - Radiant (CD)

(Dependent)



Iris is an American synthpop duo that debuted in '99. Radiant is their first release on Dependent: a label that usually stands for quality and so does this record. There is nothing shocking, spectacular or exceptional about this album. Iris simply brings quality. There are no songs that stand out in a positive or a negative way. It is quality from start to finish. Quality sustained during eleven tracks. Radiant stands for well crafted synthpop with melodic and melancholic touches. Reagan Jones' applicable vocals somehow (for unknown reasons) remind me of Placebo's Brian Molko, but then more fragile. Multiple layers of electronics and occasionally guitars that blend in nicely, create a dense atmosphere. Radiant is a strong and recommended album. [BC]

MAN WITHOUT WORLD - And Then It Ends (CASSETTE)

(Wool-E Tapes)



Opener Fusion Diffusion Through sounds experimental, both in form and sound, with lots of distorted synth sounds. My first idea was that this would be a difficult album to listen to, but no.... The following tracks sound normal, at times a bit monotonous. Vocals are not needed, and I can imagine where to place them: musical landscapes consisting of pure electronic music with sparse added percussion/electronic drums. Outstanding tracks are Acetone, with the sound of a flying mosquito or fly, and a bass that comes from the New Beat- period; And Then It Ends has a nice, slow but minimal construction; S=S has a lot of variation in sound and detail. A beautiful and well balanced album, and a must for fans of the genre. [WG]

VOLKOVA - Trauma And Dreams + Remixes (CD)

(Tacuara Records)



Volkova, the Argentinian minimal synth band from Buenos Aires, re-releases its third album 'Trauma and Dreams'. This release also includes remixes of Sixth June, Yus Yus, Minuit Machine and Dan Söderqvist of Twice A Man. The CD begins with 'The Call', a minimal track with nice analogue beats. The voice of Paula perfectly fits these dark tunes and dreamy melodies, although you cannot overlook her Spanish accent. The title track 'Trauma and Dreams', brings us some spacy experimental sounds, catchy and dark tunes that carry you away into another world. The remixes really give this CD an extra boost. All together this CD is very nice for the minimal wave lovers, it has a very specific experimental and atmospheric style, and it is the joint work of the German Kompufonik Label and Tacuara Records Argentina. [PH]

HAPAX - Stream of Consciousness (CD)

(SwissDarkNights)



Hapax has just released this debut album on Swiss Dark Nights, which is a perfect choice, considering the label's name. Indeed, this album is mostly cold and dark as a Swiss winter night, and it would be a perfect soundtrack for a walk at night on a mountain path, only hearing the music of Hapax, disturbed by the cracking of the frozen snow under your boots... Surprisingly, although the guitar and the bass are very much present on most tracks, the ambiance of the songs is generally caused by the synthesizers that create waves of emotions that surround and embark you in their sadness and melancholy. Stream of Consciousness constantly develops itself this way, presenting a combat between light and darkness, happiness and grief. There is a lot of sadness, of mind torture and introspection, and this is not an album for everyone, for sure. But however, discover this unmistakable masterpiece! [PV]

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GOETHE'S ERBEN

The resurrection of Goethes Erben and the performance on the Black Easter Festival was the trigger to ask founding member Oswald Henke once again to take a seat on our virtual couch in order to discuss the past, present and future.

We are glad to find out that the Goethes Erben project is resurrected. What was in the first place the reason to put the project on hold?

Mindy and I decided to put the Goethes Erben project on hold, simply because we had nothing more to say, nothing that we still wanted to achieve in the form of that musical theater format. Through various circumstances, I felt the need to work on a new musical play.

What made you decide to bring the band back to life? Was it on request of the fans?

During the preparations and the two performances of "Rückkehr ins Niemandsland 2014", I have noticed how much fun it is to make music in a complex dramaturgy, in the form of musical theatre. Partly due to some negative things in my life, I had the urge to develop in a more complex way than in the form of music, so I started writing "Menschenstille". To prepare the newly created band on the interaction in this new piece, I decided to play a few gigs and festivals, one in Antwerp. In contrast to the two performances of "Menschenstille" in Bayreuth in October, we will also play older pieces at the concerts in Berlin, Antwerp, Leipzig, Cologne and Bayreuth (July). Goethes Erben will have 10 musicians on stage during the first 3 concerts and from July on,

the live ensemble will be complemented with an 8-member dance ensemble, which is integrated into the dramaturgical concept of "Menschenstille".

What happened with Mindy Kumbalek? Is there a chance she will ever return?

Mindy and I have decided in consensus to stop Goethes Erben for a while. Prior to the anniversary concerts, I have asked Mindy whether she wanted to return to the stage, but since she has other interests and does not feel the need anymore to make music again, I decided to work further without her, but with former guest musicians and new musicians as a new live band. Whether Mindy will decide to return to the stage one day? I do not know, but life is full of surprises and anything is possible.

At the end of 2014 "Weg zurück" was released, a cooperation with Sara Noxx. How was it to work together with her?

Sara Noxx asked me if I would be interested in a duet with her. I said yes, and she sent me the draft version of "Weg zurück", on which I worked further with the new Goethes Erben keyboard player Tobias Schäfer, with whom I already have worked within the band Henke. We wrote some additional arrangements and added several lines of text. The result can be heard on the Sara Noxx EP "Weg zurück". It was a smooth cooperation and it was fun and there will surely follow some other collaboration this year. Maybe even at the occasion of the Goethes Erben appearance at the WGT this year.

In the past, you not only sang about Weltschmerz and Sehnsucht, but also criticised society in some of your work. Social criticism used to be important in pop music decades ago, later it mainly occurred in alternative music styles and nowadays it even seems to be of secondary importance. Do you also regret this tendency? And what could be the reason? Are bands careful to express harsh opinions in order not to offend any fans?

Many bands are very careful not to criticize or embarrass their fans in order not to lose them by unpopular statements. I never cared about that, I say what I mean and if it is not popular, then it is not popular. If I lose fans through my statements, then I'm not sorry, because then they have probably never understood what Goethes Erben is all about. The aim was to see the world as it is and to point at the dark

side of it. Goethes Erben's music hurts in order to feel better after describing and understanding this darker side. For me it was always about reaching people and trying to translate the feeling that you are not alone with your thoughts or your pain, that others think so too. We are different but not alone. In a Goethes Erben concert you may cry or let your emotions run wild, something that wouldn't happen at an EBM concert, but with Goethes Erben, it is important to be emotionally involved as a spectator. It is also important to use your own mind in order to make our world a little bit better. This includes observing live critically and to respond to things that are not OK, that are wrong and that you can change.

With the new project "Menschenstille", will there be a new Goethes Erben album?

That album has not been recorded and will not be recorded, simply because it can not be an album, since music theater also needs to be supported optically.

Could you tell us more about the content?

"MENSCHENSTILLE" is about a man who lost his belief in life, gets into a depression and likely will commit suicide, but maybe he manages to discover a way out, to overcome this depression? It is a very dark piece with a lot of text, the music varies from delicate chamber music to a wall of sound, created by guitars and electronic sounds. The texts are not only spoken by me, but also by other actors. There will be dance, monologues, drama, music and a special stage, constructed by wood sculptor Remo Sorge. Carsta Köhler makes the costumes for these characters, that are waiting together in an old house, to ensure that life can go on (barely).

Sonja Kraushofer (L'Âme Immortelle) will play keyboards/vocals during your shows in 2015? Will she remain a guest member or might she become a permanent member?

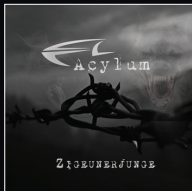
I have the intention to perform longer with the current ensemble, which also includes Sonja Kraushofer. But I'm at an age that I do not longer make plans for the distant future. The live plans with Goethes Erben will currently end with the last Festival on 25/12/2015 in Chemnitz, the Dark Storm Festival. For 2016, there are momentarily no further plans.

Benny CALUWE

photo © Evangeline Cooper

ACYLUM - Zigeunerjunge (EP) (CD)

(Alfa-Matrix)



This EP is a foretaste of Acylum's fifth album called "Pest"! This album will come up as a 2CD version, including various remixes by well-known artists such as Amduscia, XOTOX, C-Lekktor, Aengeldust, Cygnosic, Nano Infect, A7ie... This time, Acylum chose the 1967 song by Alexandra "Zigeunerjunge" (engl. "Gypsy Boy") to create a complete different world around the almost romantic song about the Gypsy life. The Acylum version opens the fire on the brutal past of this minority, most of all during the 2nd World War. Hard industrial beats, the vocals presented in a dark tone, and samples of a political anti-gypsy speech that destroy everything of the former ideal world. The Amduscia remix is my favorite. The Mexican guys keep the oppressive atmosphere by adding their own danceable, electronic hardfloor beats. Really a well-made remix that is worth listening to again and again. Acylum will surely infect you! [BS]

DARKHER - The Kingdom Field (CD)

(Prophecy Productions)



Darkher is in fact the alter ego of Jean H. Wissenberg from West Yorkshire. She releases an excellent EP that has a mysterious, angelic and dark atmosphere. Add to this her outstanding voice, and the result is just magnificent! The EP starts with the dark track Ghost Tears: a touching intro, a raw guitar, a cello and vocals à la PJ Harvey. A more than perfect start. Hung takes you to a dreamy fantasy World, while Foregone is rather doomy (darkwave with a thrilling guitar, great percussion, a wall of sound and again that voice). The title song The Kingdom Field is a fragile instrumental, and a perfect closing track for an EP that could have lasted longer. There is nothing wrong with this EP, it is a top release! [WG]

NEON ELECTRONICS - Ne (CD)

(Unknown Pleasures Records)



Dirk in collaboration with Glenn Keteleer, aka Radical G., the dark techno and underground producer. The guys have a common ground, both already co-produced tracks with the likes of The Hacker, David Carretta and Millimetric, and made applauded appearances on Dave Clarck's 'White Noise Radio' playlist. This new CD 'Ne' is surprisingly variable in styles, the tracks all have a specific character in areas of electro-underground music. The mix of Dirk's older danceable new wavish ideas fits perfectly with Glenn's more modern techno beats. So 'Ne' has it all, pounding beats, fresh soundscapes and even some twisted dub tunes. Everything on this album will please a lot of people, from danceable new wave to club tunes, from EBM influences to minimal sounds and even a great rhythm 'n noise track. [PH]

CAUDAL - Ascension (CD)

(Consouling Sounds)



Canadian guitarist Aidan Baker is a musical centipede. Now the second album of Caudal is in the shops, a joint venture with the Irish bassist Gareth Sweeney (Gout) and the Colombian drummer Felipe Salazar (Muerte en Pereira). The concept is similar to what Baker previously recorded with Thisquietarmy, which means that this is a collection of carefully designed improvisations. The album includes three compositions on which Sweeney and Salazar ensure a peaceful and rhythmic backing track, which Aidan covers with layered guitar riffs, dark, ambient, psychedelic and space rock-like, without dangerous bends or sudden interruptions, tuneful and entertaining, post-rock in the true sense of the word. Ascension is a strong trio, which protrudes above the average. [WL]

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KELUAR

Do we still need to introduce Keluar? The Berlin-based duo formed by Zoë on vocals and Sid on electronics, has released two EPs to date, nevertheless, they are already quite famous on the dark/minimal synth scene. They will be touring again soon and will stop in Belgium on the 25th of April, so it was the right time to ask a couple of questions...

Zoë, Sid, could you tell us what is the status of this next release? How far are you with the composition and the recording?

Zoë: The EP has long been finished, and simply awaits its release.

Sid: It is just a short EP consisting of 3 songs plus a remix.

Do you have difficulties deciding when a song is finished? Are you the kind of artists who believe a work of art is never completed, and so you always want to add or change something? Are there people external to the band who are regularly listening to your demos and help you to say "this is it - don't change anything"?

Sid: I feel like a song can always be better. But it can be over the top as well. On the songs of the upcoming EP for instance, we reached a point where we thought "wait a second, this is too full. We worked too much on it." So we took out parts - made it more minimal again. In the end you have to accept that perfection is just temporary. You try to be perfect in what you are capable of for this very moment, but you have to accept that there will always be imperfect elements, which you are not good enough to deal with yet. (And this can even include an imperfection in trying to make a song sound imperfect.) When it comes to mixing, I send a song to friends to hear their opinion occasionally. Sometimes it helps, sometimes it doesn't.

Zoë: I try to view a song as a crystallization of a certain period of time in my life, and once that time has passed, it should be immune to modifications, influenced by hindsight. But of course I could drive myself crazy thinking "what could have been" if I let myself think about it. I have a different view of perfection from Sid though. I don't feel like fixing imperfections is anything to do with being "good". It's all too subjective to rank it like that.

You both live in Berlin now. When I read "Berlin" I always think of Bowie and his "Berlin trilogy" first. And obviously "Heroes" quickly comes to my mind. Would you mind sharing with us who were your "heroes" when you were teenagers (artists, or just anyone else) and why?

Zoë: I really disagree with the whole concept of "heroes". I just can't view any human as worthy of being looked up to so highly - not to mention those who manage to become famous and thus viewed as potentially "heroic" tend to be the most flawed of us all. You can admire and emulate certain behaviours, but that doesn't require a pedestal. That said... as a teenager I hadn't yet developed this opinion. The gods in my eyes were (in chronological order from adolescence to adulthood) Daniel Johns, Brian Molko, Brody Dalle, Maynard James Keenan and Lisa Gerrard. The last two I still admire today, the others are only relevant if you're interested in how much my musical taste has changed since I was 13.



Your two first EP's were released in vinyl, which 5 or 10 years ago would have looked like a really crazy idea, but seems so logical (again) today. However, the future of music (how people will buy and enjoy) will most probably be digital, and we now see the emergence of high quality downloads that even offer quality higher than the CD. About the sound quality of your recordings, are you purists in the sense that the sound quality of the recording is of a paramount importance for you, or do you feel that the emotions, the quality of the melodies etc. prevail even with

possibly a lower sound quality?

Sid: It surely can. Sound quality is relative. First of all a certain encoding influences a sonic spectrum as any effect device does. A tube saturation changes the spectrum – so does an MP3 codec. Whether you like it or not is an individual evaluation. Even though I usually find that MP3 encoding makes hi-hats sound worse, I heard songs in which I thought the hi-hats sounded better after being encoded. Also, it depends on contexts and association. Limitations of tape or vinyl can be considered as a decrease of audio quality, but there are a lot of people out there who especially like it, which might partly be due to the actual changes to the sonic spectrum, but also due to nostalgic associations or genre codes in other parts. This could happen to bad MP3s as well. All of these factors influence musical atmosphere and the emotions it transfers. Certainly, there is a range

of how spectral timbre, transient response, etc. can change it, but there are still other quality-independent parameters like pitch, tempo, rhythm patterns, etc., which aren't effected by this sort of processing, but do make a big, probably the bigger part of a musical expression.

Keluar is a duo. Is that already complicated enough to agree on arrangements between you two, or would you consider adding new members in the future? Would you, for instance, consider adding a bassist or a guitarist one day?

Zoë: No. And it isn't about the complications of agreement, but the aesthetic of our sound and practicality of touring. An extra band member wouldn't add anything to our sound that we feel we need, and would only become an extra set of requirements on our technical rider and another plane ticket to pay for.

Do you think the world will be a better place to live in 10 or 20 years?

Zoë: I would love to hope so, but hope can dwindle. One thing I am fairly certain of is that accurate predictions are pretty much

impossible, and few things seem to turn out as dramatically as we expect. I have faint hopes for Ray Kurzweil's "singularity", but who knows... it is all such a mystery. Maybe once virtual realities become immersive enough we will just give up on "IRL" altogether and vegetate in an artificial idyll. The end of civilization as we know it not as a bang, but a whimper.

Pascal VERLOOVE

photo © Marquis(pi)X

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THE SPECTORS

Love at first sight, it still exists. When I heard The Sectors, I knew that Belgium had another great band in its league, simply because these youngsters know what the essence of a good indie noise pop songs is like. They supported My Bloody Valentine (chosen by Mr. Shields himself) and now their debut album is out. Peek-A-Boo spoke with singer Marieke.

Hello Marieke, of course everybody will refer to Phil Spector when hearing the band's name, but I was actually more thinking of gorgeous 60's pop like The Supremes or The Ronettes. So tell us, why that name?

When I first started writing songs for The Sectors in the summer of 2012, my ex-boyfriend suggested two names: The Heliospheres and The Sectors, I chose The Sectors because it sounds awesome and Phil has the same birthday as I have. Naturally, the girl group influences started showing in the lyrics and the vocal harmonies.

When listening to your CD, I thought it would be easy to describe your sound, but after a while I discovered so many layers in your music. There is that 60's feel, but there is shoegaze in it, there is a C86 touch (bands like The Primitives) and yet you have a contemporary sound!

Yes! It is funny how 4 decades of pop music can be compiled into an album, and we still sound like The Sectors. We definitely didn't do it on purpose. When I write songs, it just sort of happens, as soon as I feel that I need to force the process, I just quit writing the song and start something new. Song writing should be spontaneous.

Let us go back to the past, those early days. When I read your biography, I think: she dared doing things others don't. I mean, who sends his bathroom demos to PIAS?

The funny thing is, our publisher discovered our bathroom demo's on YouTube, and PIAS kind of followed, so we never begged them to sign us! :-)

Some will say that it has something to do with PIAS, but how did you get in touch and especially, how was it to work with someone like Chris Urbanowicz?

We got in touch with Chris through our publishing agent, you know the one I just talked about. And he mailed our demo's to Chris! Chris helped us with the first EP and later on we did the album. We had a great time working with him 'cause he knows his stuff and he also has a very sarcastic sense of humor!

There was also the support of My Bloody Valentine, who are indeed one of the most groundbreaking bands ever. How does it feel to be part of that universum, I mean they are part of musical history!

That was probably one of the coolest gigs we played. Kevin Shields picked us out of the list of support acts that the AB proposed. We felt very proud!

I must admit, I have heroes and I think idolism is a healthy thing. Am I right that you like heroes too? There is your band's name, but you also wrote a tune named Nico.

Yes, I'm into weird and interesting people. I very recently wrote a song about Bonnie and Clyde, the song is called 'Clyde and Bonnie'. So yes, I like icons, good ones and bad ones.

I want to ask you something about the structure of your songs. They are all catchy, short and kind of poppy. Is that a Sectors-rule?

Oh yeah! Just like the recipe of every Motown hit.

And now there is your debut. No need to ask you if you are proud of it, but do you think that this is your definite sound?

Nothing is definite.

Didier BECU



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SIEBEN



Matt Howden aka Sieben, is the nicest British one-man-orchestra you can imagine. His brilliant violin loops, beautiful lyrics & inventive song structures make his performances quite unique. We had a nice chat with him.

Let us start at once: you called your latest album "Each Divine Spark" (2014), the finest and most fully-realised Sieben album to date.

An album recording is always the culmination of a lot of work. You try and bring together all the elements you strive for: the songs obviously, the arrangements of the instruments, their feel and power. Then, you add to this the process (recording the whole damned thing!). There is a lot to contend with. I aimed for the best-sounding (sonically) record I have ever made, and definitely I think I achieved that. It was recorded in a lovely old brick-arched cellar, built in 1798, and was recorded old-school style, to two inch reel to reel and analogue tape. The more albums I make, the more I feel I'm getting the 'space in between the instruments' right, in the production.

We know you as Sieben, but since 'No Less Than All' from 2012 we see the name The Mighty Sieben on your records. Why?

For fun reasons. Just something someone called me once :) And it kind of stuck, though it is officially Sieben, I suppose. And I think the first time was with the release of Star Wood Brick Firmament, where I had my 'evil-magician' moustache phase, which didn't last too long, but it seemed to fit the vibe of that album :)

Sieben played covers, like 'Transmission' (Joy Division) and 'Heroes' (David Bowie). Are those your idols? When is a song good enough for the Sieben treatment?

I don't really have 'idols', though I think Bowie and Joy Division are great, and I love their music very much. I occasionally cover songs, mainly because people seem to like it and it entertains them. And I enjoy it because it is a challenge, taking someone else's song, his vibe, his spirit, and trying to transform it into your own, while still holding the essence of the original song. I enjoy the challenge, though covering other people isn't high on my list of important things to do, far from it!

Can you tell us why you started to work with Job Karma on the (interesting) 7JK project?

I like to have several outlets for the different things I do, and this was a typical example of it. With 7JK I can explore material that is more electronic; and again, it is a challenge to find the right parts for these songs, if like me you are quite a 'melodic' vocalist – often such vocals can sound a bit odd over electronic music, so it is a nice challenge for me to work myself into the music. And again, I love working with Maciek and Aurel from Job Karma.

You work together with your father (poetry). It must be a pleasure, but also a challenge to work together with him, or isn't it? Can you tell us more about that?

It was certainly challenging to record his reading his poems; he would duck away from the mic at times, jingle the keys in his pocket (which ruined the recording), and generally he wasn't used to the lengthy nature of the recording process. Often he didn't see the point in reading anything again! But it was also fun, and something nice to do with one's father. After recording him, I worked on the music alone, sending him the finished tape. The words of his poems have such weight and power that it was a pleasure to set them to music. Within that, there were such musical challenges, always trying to keep the words the focus for the listener, but creating music behind that wasn't just bland or simple drone.

Which bands can you advise to Sieben fans?

I can definitely recommend Jo Quail, not just because I recently had a new project with her, called RASP. We wrote, performed and recorded an album in two days, all before a live audience. It is her own, main work that I'm recommending, though; beautiful, haunting, thoughtful pieces of music, bedded in the looping of her cello. I would also recommend a local band from Sheffield, called Nachthexen; nothing released as yet, but a heavy Grinderman-style sound and strong songs.

Ron SCHOONWATER
photo © Marquis(p)X

- 11.04 COALESCAREMONIUM INDUSTRIAL DECADENCE @ Bouche à Oreille, Brussels [BE]**
A grandioso Gothic happening in a revamped monastery.
With Schwarzblut, Herrschaft, Candy Coated Circus, SiSeN, Alchemy and many others.
- 11.04 FESTIVAL @ Le Hangar [BE]** ao. Marriages, Sonic Jesus, Flies Are Spies From Hell
- 11.04 UNDERGROUND WAVE II PARTY @ deKleine Hedonist - St-Jacobsmarkt 34 te Antwerpen [BE]**
- 11.04 BLACK-OUT FESTIVAL & 80's WAVE NIGHT @ Bibelot, Dordrecht [BE]**
A Strange Cure, Evil Goat Riders, Hatchling, Heliophile
- 11.04 LAUDENER - LIVE IN CONCERT @ deKleine Hedonist - St Jacobsmarkt 36 te Antwerpen [BE]**
- 18.04 BLACK PLANET'S AFTER EASTER PARTY @ Niche (ex Rector) Gent [BE]**
DJ's oa Zweef , F.A.P.noir , Myron DjVagabond DeSade
- 18.04 MELODIES DERANGER @ Muziekcafé, Muntstraat 5, Leuven [BE]**
With DJ Malcolm Nix Doors 21h:00 Free Entrance!
- 18.04 NEW WAVE TOP 100 - 2015 KICK OFF PARTY @ Den Aalmoenenier, Antwerpen [BE]**
met dj's Mike Mayu, Albi Voombastic en Danny Dup.
- 25.04 HYBRID REVOLUTION @ The Pit, Minderbroedersrui 34 - Antwerpen [BE]**
Euforic Existence: 'existence beating morality' album release party
- 25.04 PARADE GROUND - EX-RZ [RED ZEBRA] @ Movie Bielefeld [DE]**
- 25.04 THE OBSCURE PLAYS BEST OF THE CURE @ CLUB B52 @ club B52, Eernegem [BE]**
- 25.04 BUNKERLEUTE PARTY @ Blauwe Kater, Hallengang 1, Leuven [BE]**
- 25.04 NEW-WAVE-CLASSIS PARTY @ vooruit, balzaal, Gent [BE]**
- 25.04 DEEP NIGHT I FEAT. KELUAR & POPSIMONOVA + ONRUST @ JH Wommel, Wommelgem [BE]**
CD presentation of 'DEEP', a female oriented compilation released by Daft Records! + Full live shows of:
KELUAR (D) POPSIMONOVA (Croatia) ONRUST (B)
- 30.04 THE NEON JUDGEMENT + RADICAL G @ GC Den Dries, Kerkhofstraat 37, 2470 Retie [BE]**
- 01+02.05 ▼▲▼ WAVETEER FESTIVAL II ▼▲▼ @ JH Wommel, Fort II 2160 Wommelgem [BE]**
Seloan (Gr), Minuit Machine (Fr), Schonwald (It), Qual (Uk),
Lower Synth Department & Zweitbesetzung (De), Epic Dreams (De), Zwarte Poëzie (NL),
- 09.05 THE INVITATION REUNION PART II @ Expo - Waregem [BE]**
- 14.05 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 - Tanzwut -
Suicide Commando - XMH - Alien Vampires - Star Industry - Lovelorn Dolls - The Juggernauts -
Lescure 13 - Stin Scazor - Arbeid Adelt - Absolute Body Control - Crematory - Lacrimas Profundere -
Asrai - Customs - Cruxshadows - The Dallas Project - Monica Jeffries - The Neon Judgement - ...
- 22.05 CHAMELEONS VOX (UK) + AESTRID @ Nieuwe Nor - Heerlen [NL]**
- 22-25.05 WAVE GOTIK TREFFEN @ Leipzig [DE]**
Agent Side Grinder (S) - Antimatter (GB) - Automelodi (CDN) - Deine Lakaien (D) - Evi Vine (GB) -
Fields Of The Nephilim (GB) - Fixmer/McCarthy (F) - Jo Quail (GB) - Keluar (D/GB) - L'ame Immortelle (A) -
Nosferatu (GB) - Samsas Traum (D) - Soko Friedhof (D) - Sol Invictus (GB) - Soror Dolorosa (F) -
The Exploding Boy (S) - Two Witches (FIN) - Unto Ashes (USA) - Wrangler (GB) - ...
- 29.05 FRONT 242, PARADE GROUND @ La machine du Moulin Rouge, Paris [FR]**
- 30.05 CEREMONY FESTIVAL @ Magasin 4 [BE]**
Modern English (uk), Tying Tiffany (it), Organic (b), Geometric Vision (it) + 2 more names tba + dj sets
- 18.07 BLACK PLANET'S SUMMER DARKNESS @ Niche Club , Stalhof 5 , Gent [BE]**
- 26.07 AMPHI FESTIVAL @ Cologne [DE]**
a.o. VNV Nation , Front 242, The Mission, Diary Of Dreams, Goethes Erben, Samsas Traum,
Welle:Erdball, The Cruxshadows, Qntal, S.P.O.C.K.,...
- 29.08 WAVELAND @ Negasonic, Pontstraat 68, 9300 Aalst [BE]**
- 18.09 TANZTRITUAL FESTIVAL 2015 @ Erlebnisort Landsweiler Reden [DE]**
DIE KRUPPS, L'ÂME IMMORTELLE PSYCHE, THE ETERNAL AFFLICT, FROZEN PLASMA CENTHON,
STILL PATIENT?, MYSTIGMA, FAEY, SEELENACHT EQUATRONIC, DESASTROES, BLUTKRAFT
- 31.12 BLACK PLANET'S BAL MASQUE AT NEW YEARS EVE II @ De Kleine Beer , Beernem [BE]**
DJ's Zweef , F.A.P.noir , MyronVagabond DeSade , Dark Dave

14-15-16

MAY
NEERPELT (BE)



2015

PRAGA KAHN LIVE DJ SET * THERION *
OOMPH! * THE ORB * KILLING JOKE *
THE FIELDS OF THE NEPHILIM * ASP *
PETER HOOK (CELEBRATION OF JOY
DIVISION) * FRONT 242 *

APOPTYGMA BERZERK * VIVE LA FÊTE *
DIARY OF DREAMS * SUICIDE COMMANDO
THE HONEYMOON COWBOYS (FT SIGLO XX) *
THE NEON JUDGEMENT * ANATHEMA *

WHISPERS IN THE SHADOW * STAR INDUSTRY *
XANDRIA * TANZWUT * XMH * ALIEN VAMPIRES *
A SPLIT SECOND * LOVELORN DOLLS *

CUSTOMS * ARBEID ADEL * LUC VAN ACKER *
PORTION CONTROL * THE JUGGERNAUTS *
LESCURE 13 * CRASH COURSE IN SCIENCE *

LEGEND * STIN SCATZOR * ABSOLUTE BODY CONTROL

* LACRIMAS PROFUNDERE * ASRAI * STONEMAN *

THE DALLAS PROJECT * KANT KINO * THE BELLWETHER
SYNDICATE * MONICA JEFFRIES * PORTRAIT B * IMPLANT *

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STUBRU PARTY 'WAS HET NU 80,90,2000'

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