



# 14:00



16:15



15:12



15:17



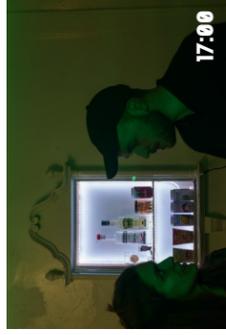
15:45

**FORCED INTO FEMININITY:** "A lot of what I do has to do with following my impulses even when they take me to dangerous places both for myself and for the audience."

— Interview by Inge Van Den Kroonenberg



16:30

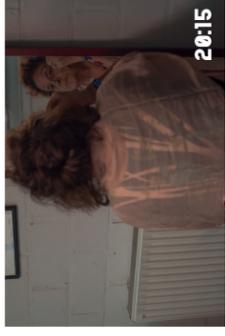


17:00



19:15

**MACROMASSA**



20:15



18:30

**EMBASSADOR DULGOON:** "I'm inclined to believe that there's a way for planet Earth to survive, and that is by the extinction of the human race. That sounds like redemption to me."

— Interview by Gabriela Gonzalez



20:35

**ZYWIZNA:** "Music is just music. I love to talk about old traditions, I like learning about roots. But as an artist I believe in the future. My music is like leaves on old baobab tree or a birch tree in a pagan sanctuary."

— Interview by Hans Van Der Linden



21:17



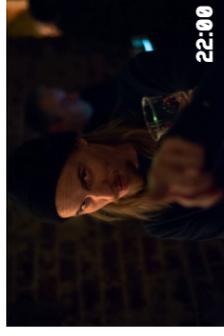
21:32

**LEWSBERG:** "It is somehow an unwritten rule that pop music should be about emotions, which is nonsense. As if there isn't any poetry in mathematics, or if so-called 'emotional' songs can't be utterly calculated."

— Interview by Joeri Bruyninckx & Dries Robbe



22:16



22:00



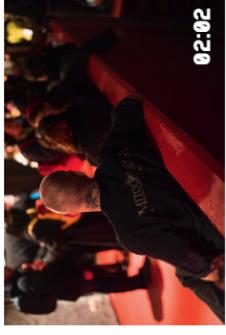
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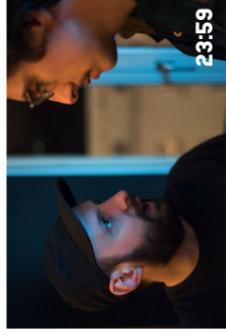
22:57

**NEW ROOT CANAL:** "I don't start from a certain scheme, but from experimentation, and I strive to preserve that rawness. It can echo through the music. Those imperfections, that unfinished character, fascinate me."

— Interview by Joeri Bruyninckx



23:43



23:59



02:44

# 00:00



03:18

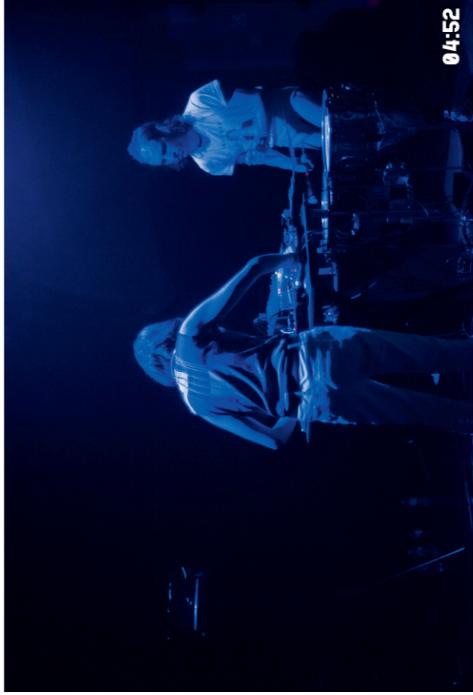
**LEGION OF ANDROMEDA:** "Our lyrics are made of the same barbarian brutality as our sound. They're important".  
— Interview by Niels Latomme & Jonas Apers



03:28



03:59



04:52



02:14

**C.C.:** "I love feedback because it is a living phenomenon, wild. It's not possible to know exactly how the gear will react even if you've done it hundreds of times".  
— Interview by Joeri Bruyninckx



10:58



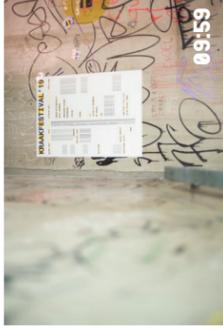
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**ME DONNER**



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**YOR**



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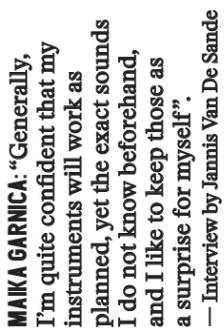


05:17

**SCULPTURE**



11:30



11:48

**MAIKA GARNICA:** "Generally, I'm quite confident that my instruments will work as planned, yet the exact sounds I do not know beforehand, and I like to keep those as a surprise for myself".  
— Interview by Jannis Van De Sande



12:00



12:15

**CHRISTOPHE PIETTE:** "The independent artist and movie maker, now less limited by budget constraints, was finally capable of fully creating a personal work, drawn from personal experiences. One was able to relate a personal dream, a personal memory".  
— Interview by Lieven Martens Moana



12:01

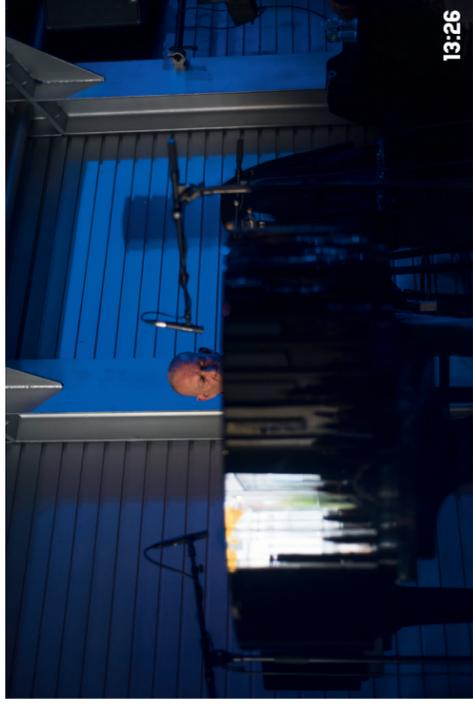
**SAM KIDEL:** "There's something in a position of entrapment that resonates with many different situations and lives in contemporary capitalism, I think".  
— Interview by Jannis Van De Sande



12:45



13:15



13:26

**PETER MICHAEL HAMEL:** "An audience is cooperating and an important part of a Performance! But if IT happens I do forget listeners and myself for moments".  
— Interview by Jürgen De Blonde



13:44



14:27

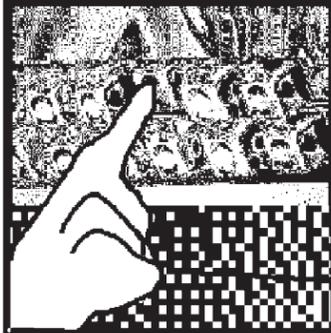
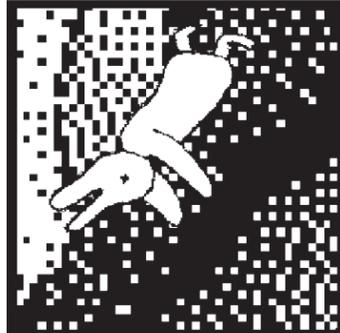
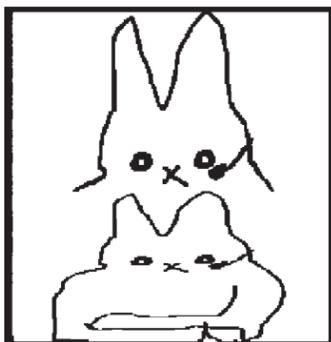


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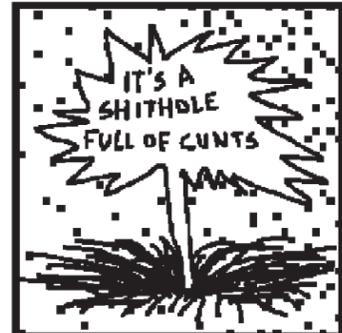
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LEGIONS OF ANDROMEDA INTERVIEW BY NIELS LATOMME BY JONAS APERS



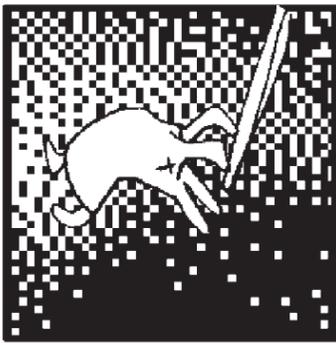
HOW IS THE METAL AND UNDERGROUND SCENE IN JAPAN? I ONCE TALKED TO GROUP A AND THEY TOLD ME IT'S PRETTY HARD



YOU RECORDED THE LAST ALBUM IN FINLAND, IS THAT BECAUSE OF THE SCANDINAVIAN TRADITION OF BLACK METAL?

WE GOT IN CONTACT WITH HARALD MENTOR OF RIDE FOR REVENGE AND RECORDED WITH HIM. THAT'S WHY WE WENT THERE. FINNISH BM SCENE IS ASTOUNDING THOUGH.

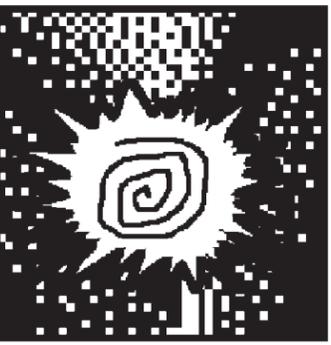
KRIIMP OPENING HATCH



WE DON'T BELONG TO IT AND DON'T WANT TO BE IDENTIFIED WITH IT

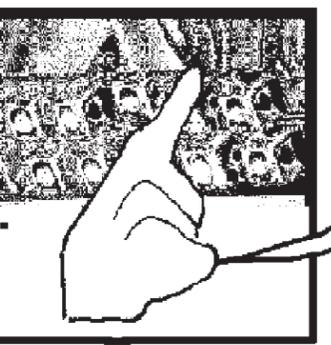
OBVIOUSLY THERE IS THE GENRE REFERENCE TO METAL, BUT FOR ME LOFA SOUNDS AND FEELS CLOSER TO JAPANESE HARSH NOISE WALLS THAT ARE MORE ABOUT THE EFFECTS OF SOUND THEN ABOUT BRUTALITY AND AGGRESSION. WHAT DO YOU THINK OF THAT?

METAL AND NOISE ARE BOTH PART OF OUR SOUND YEAH THINK METAL PLAYED AS HARSH NOISE WALLS



DO YOU FEEL CLOSER TOWARDS AVANT-GARDE MUSICIANS WORKING ON ABSTRACT CONCEPTS OF SOUND AND MUSIC, OR CLOSER TO THE METHODS OF METAL MUSICIANS?

WE'RE THE ABSOLUTE OPPOSITE TO AVANT-GARDE ON THE CONTRARY OUR APPROACH IS BARBARIC, PRIMITIVE AND IGNORANT, SIMPLE AND REPETITIVE AND OBSTUSE.



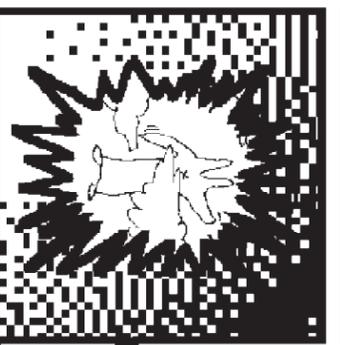
IN ALL THE TRACKS OF THE LAST ALBUM THERE IS THIS CRUSHING & CRASH CYMBAL SOUND AROUND WHICH EVERYTHING ELSE EVOLVES. COULD YOU TELL MORE ABOUT THIS SOUND?



THAT DRUM BEAT, CYMBAL WAS, IS AND ALWAYS WILL BE OUR PULSATING HATE BEAT FOR ALL OUR SONGS AND ALL OUR ALBUMS.

IT WILL NEVER CHANGE. THOSE ASKING FOR A LIVE DRUMMER OR A MORE EVOLVED DRUM MACHINE PATTERN ARE TOTALLY MISSING THE POINT AND CAN SUCK OUR DICKS.

YOUR PROMOTEXT IS PRETTY DISTURBING BECAUSE IT CELEBRATES WAR ALMOST AS A POSITIVE THING. COULD YOU EXPLAIN IT A BIT MORE?



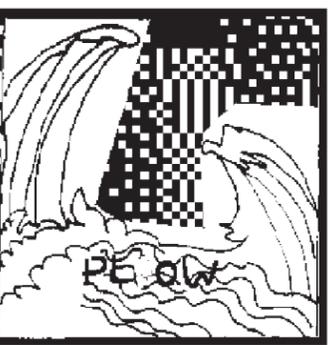
ARE THE LYRICS WORDS OR SOUND POEMS?

OUR LYRICS ARE MADE OF THE SAME BARBARIC BRUTALITY AS OUR SOUND. THEY'RE IMPORTANT.



INVOLUTION, REGRESSION AND OBSESSIVE REPETITION ARE THE KEY

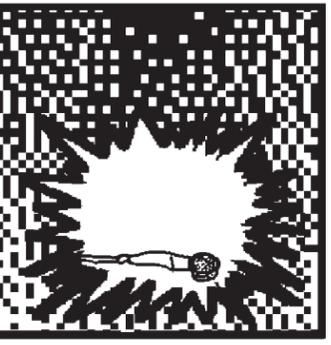
NO NEED FOR MORE IN MUSIC. THAT'S THE ESSENCE, THE BRUTAL CORE, THE ONLY IMPORTANT PART. EVERYTHING ELSE IS REDUNDANT AND OBSOLETE.



IN OTHER TIMES, WOULD YOU BE TORTURERS INSTEAD OF MUSICIANS?

LOTS OF PEOPLE SAYS THAT OUR MUSIC RESEMBLES TORTURE. AND IT'S TRUE BECAUSE THE PRINCIPLE OF TORTURE IS REPETITION. BUT I DON'T THINK WE WOULD HAVE BEEN TORTURERS IN OTHER TIMES. WE JUST DON'T CARE.

BECOMES ANGER MORE POWERFUL WHEN IT IS CIRCULAR?



ABSOLUTELY YES. ANGER, HATRED, DETESTATION IF REPEATED AD INFINITUM BECOME DELIRIOUS TRANCE.

