



**A SPLIT-SECOND**  
**BAKTERIELLE INFEKTION**  
**DE BRASSERS**  
**DIE KRUPPS**  
**ECHO WEST**  
**FISCHER-Z**  
**IMPLANT**  
**LEAETHER STRIP**  
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**SUICIDE COMMANDO**  
**THE CRANES**  
**THE GODFATHERS**  
**VIVE LA FETE**  
**WELLE:ERDBALL**

**ALTERNATIVE - INDEPENDENT - UNDERGROUND**

**MUSIC MAGAZINE**



WWW.WOOL-E-SHOP.BE

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

## WOOL-E-TOP 10

Best Selling Releases

(Jan/Feb/Mar 2011)

1. **MARTIAL CANTEREL**  
You Today (CD/LP)
2. **VARIOUS ARTISTS**  
Koude Golven (2CD)
3. **XENO & OAKLANDER**  
Vigils (LP)
4. **VARIOUS ARTISTS**  
Underground Belgian Wave Vol2 (LP)
5. **METRONOMES**  
Ballad Of The Metronomes (2LP)
6. **VARIOUS ARTISTS**  
Minimal Baby III (CDr)
7. **SIGLO XX**  
Siglo XX (LP)
8. **DEFINITIVOS**  
Courtrai Tonight (CD)
9. **COVENANT**  
Modern Ruin (CD)
10. **THE SOFT MOON**  
The Soft Moon(CD/LP)

## WOOL-E-TIP

MARTIAL CANTEREL

You Today



Martial Canterel is the brainchild of Sean McBride, one half of Xeno & Oaklander. Active as MC since 2001, this is already his 8th album and his 2nd for Wierd. After a hiatus of 4 years he's back with You Today an album that incorporates bright, urgent melodies that snake and swagger between major and minor keys. The songs emanate a subtle melancholic darkness and a rhythmic, militant propulsion keeping things moving against all odds. Lyrically, the album continues McBride's exploration of the increasing difficulty in trying to connect with real people and real things as technology renders the material substance of bodies and objects ever more abstract and distant.

\*\*\*NEW & IN STOCK\*\* Staccato Du Mal - Sin Destino (Wierd)\*VA-Circuit D'Actes II (La Form Lente)\*Paul Chambers-Stations/Absorptions (Anna Logue) \* Chromagain - Any Colour You Like (Anna Logue/Mannequin)\* The Vylies 12"EP (Geheimnis) \* IAMX-Volatile Times (BMG) \*Prager Handgriff-Arbeit Sport Und Spiel (ETD) \* VA - Cryopack 4CD (Infrastition)\*X-Fusion-Thorn In My Flesh (Scanner)\*Tyske Ludder- Diaspora (Black Rain)\*\*\*Find the Wool-E Shop at (almost) every live gig advertised in this issue, but also at The Exploding Boy (3rd June, Kompas)\*Ikon/Erato/Intens (4th June, Beveren)\*Daybed/NewClear Waves (11th June, Kavka, Antwerp)\*\*\*

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Peek-a-boo has been accomplished as a result of the combined efforts of Bunkerleute, The Black Cave, Body Beats Productions, Le Fantastique, New-Wave-Classix & Wool-e-shop.

The main purpose was to create a new kind of magazine, free of charge, with integrated information around upcoming events and interesting CD's as well as an overview of flyers/events of several organisations.

From this starting point, peek-a-boo has decided to evolve also to an online magazine, with more extended information, calendar, CD reviews and photoshoots.

We wish to thank explicitly all volunteers, without them there was no peek-a-boo magazine.

Visit our website: [www.peek-a-boo-magazine.be](http://www.peek-a-boo-magazine.be)

We hope you'll enjoy our efforts !

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# FISCHER-Z

## MY ATTITUDE TO ART AND MUSIC IS PUNK.



**Dear John, you probably answered it a million times. We all know what Fischer-Z means, but why did you choose that name?**  
So it would mean nothing but the music.

**Everybody agrees that you played an immense part in rock history as you were one of the new wavebands with a very own sound. How do you see that yourself?**

We had our own look and sound when most of the other bands had green hair and leather jackets. We were just ourselves.

**I guess it makes your heart bleed to see that you were innovators but today in 2010 there isn't much space left for innovation in music.**

There's always enough space for innovation in music. It's a myth that each generation sees itself as the most innovative one. There are just as many good bands around now as there's always been. It's just harder for them to get attention.

**You know what John, you kicked our head by spitting out a political opinion and you were in the charts. I can't see that happening now as well....**

I think this is the perfect time once again for political ideas to be transmitted to young people in pop music because of the severe financial crisis, revolution in the Middle East and massive student unrest in Britain.

**Not getting tired of playing the preacher man?**

I always think of myself as an observer not as a preacher.

**Perhaps you were more a punk than a new waver...**

My attitude to art and music is punk in as much as I believe the most important factor is conviction with emotion not technique.

**In the beginning it looked like you weren't that much embraced by the UK. Do you have an explanation for that?**

In the beginning we spent far too much time outside Britain.

**Let's be honest about it as well, those who mention Fischer-Z mention the first three albums.**

**I'm sure you must be fed up with it.....**

There have been many different sections to my career. Only the nostalgic are obsessed by the first 3 albums. They are a proud piece of my history but they are only that.

**I was at your showcase show in Gent and I was impressed by it...**

**It looked like you never left the stage, like it was still 1982.....**

It's simply about people so people connect together my new and my old work. Fischer - Z doesn't exist anymore, it's only the songs that do.

**Please tell us, what your favorite record is, of all time and why....**

It's impossible to say one favourite record. My answer today is "If you don't want to fuck me then fuck off" by Wayne County and the Electric Chairs because of its attitude.

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

I wouldn't want to be in an elevator for 8 hours with anybody.

**What can we expect from you in the future and do you have a special message for our readers?**

Watch my website, watch my Facebook. Message for the readers: Keep your minds open and your trousers modern.

Didier Becu

# Dark Entries

online music magazine



# NEW WAVE CLASSIX

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# LEATHER STRIP

## YEAH I'M AN OLD FART, I KNOW IT.



**Dear Claus, you've been active in this scene over two decades now... How do you look back on that?**

CL: Yeah I'm an old fart I know it. But I have actually never felt better and more inspired than I do at this point. I really enjoy myself both recording and performing on stage. After the label trouble and a depression that kept me away from music for 5 years, I have learned to deal with all the drama this business throws at me in a more "professional" way and not so much in a personal way as I used to.. I have always been here because of the love I have for the music and the underground scene. The time it took to really realize and learn what I have learned over the years has been worth all the pain that came with it. The most important thing I learned over the years was to trust myself and the decisions I make, and not take any shit from anyone.

Everyone has an opinion on what you do when you are a public figure, and that's OK. I just wish that some people would show a little more respect towards other human beings in general. But I am not complaining, I am still living the dream I had when I was 14 years old learning to play my little Moog.

**Meanwhile the music industry completely changed, when you think about it, for the better or for the worse?**

CL: The internet really fucked things up for sure. But it also opened a door and gave new artists a chance of getting their art out to the world. Problem was that it meant that most labels went under in the process, it was almost impossible for bands to get a record deal and that is still the problem today. The few labels that are left are run by people who have a passion and a love for the music, so both the labels and the bands really depend on the few honest people who actually support the bands they like by buying their releases. If it wasn't for those dedicated people the scene would be dead and gone. Remember that everyone! We, the labels and the bands, need every single one of you to keep releasing new music. We also need those labels because we want the new talent to get the same chance as us old idiots got back in the dark ages.

**Your latest album is called "Seasons change, I don't". That sounds like a very personal statement.**

CL: Yes, like many of my songs this album is also really personal. When you reach my age I think it's only natural to reflect a bit about what you have learned and seen in your life, and that song and title is about that. We don't really change as persons, we just add new layers on what we were born with. That's how I fell. I'm here now, but "the flame still burns when I'm gone".

**When I listen to your music I definitely hear someone who's lost in music...**

CL: Yeah I'm totally lost my friend. I live and breathe music and this will never stop!

**What's your favorite record of all time and why?**

CL: That's very easy for me to answer, Depeche Mode: Black Celebration

This album really was the seed of that was to become Leather Strip. I had no idea at the time, but it had such an amazing impact on me, and I can see now just how much it really meant for the way I would move musically in the years after. There is not one weak song or sound on that album, it's just perfection. I don't think there would have been a Leather Strip, if that album hadn't been recorded. I hope that one day I will get to thank them for that in person.

**In April you will play Netherland and Belgium what can your fans expect?**

CL: They will get it all, new stuff and all the classics. This time, my better half and husband, Kurt will be with me on stage. Kurt is a trained pianist and I finally talked him into joining me on stage as my Keyboard player. It's only natural because he's been the "silent member" since 94. And I want him to feel the amazing rush it is to perform for people. I want my shows to be fun and for people to have a party. I love being up there when all I see is happy faces smiling back at me.

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# IMPLANT

## A KIND OF 'NU-RETRO'



**Len, you're about to celebrate your 20<sup>th</sup> anniversary. How would you summarize these two decades?**

How to summarize something like that? An accumulation of unforgettable moments and some shitty experiences, I guess? It's confronting that it's been 20 years already. It doesn't feel that way and I certainly don't feel 20 years older, although of course I am. Let's be honest, it's always been a hobby and more fun than collecting stamps.

**They were, however, 20 years in underground music. How do you feel about that?**

I'm not sure if that's a disadvantage. I've made the music that I wanted to make and never tried to be part of a trend or other 'must-does' to score. It's only logical that you never reach a larger audience. Actually, I don't think that I'd be where I am now if I had tried to score with my music. If you want to make music, you have to give that a place in your life. Next to a family and a professional life, you need to decide how far you want to take your hobby. The balance that it has now is actually more than I had in mind when I started Implant. The most satisfying is that I always had a lot of recognition from artists who I listened to when I was young. That was the music that got to me, the soundtrack for when a girlfriend dumped me or to a drinking night with friends. A lot of the people who made that music back then are people who I now know personally and who appreciate my music. That has always been the greatest satisfaction I got from Implant.

**Being part of the underground, do you think it has evolved and if so, in a positive or negative way?**

Of course it has. And it would be a pity if it hadn't, although some fans are quite conservative and regard any evolution as negative. But mainly it has become smaller and I don't think we can ever turn that around. The impact of the Internet is undeniable but also musically it has changed a lot. Just compare any album of the 80s with any recent album, you'd be surprised how much louder the latter will sound. But the biggest change is that everyone is making music nowadays. A laptop and some software will do to record your own album and that's what everyone's doing. Via the Internet it's easily spread. Record companies no longer exist as a filter. In the past, record labels decided if your music was released, now you just press 'Burn' in the Nero-software and your CD is finished. Record companies don't quite know how to handle this either, apparently, because sometimes I just don't understand what music certain labels are releasing. The only constant in the entire scene is that everyone is a little crazy.

**When you're writing an Implant song, how do you proceed? Is it an accidental combination of sounds or do you have images in mind that you translate into music?**

For the new album I worked differently than the other times. This time I really tried to make songs like I had them in mind. I wanted to do a kind of 'nu-retro' album, so I listened to older albums to see what I liked about them and took that as a starting point to write new songs. It's not a fixed formula, just something I wanted to try and so far it's been working out. But often, songs just arise from an experiment: I try something I've never tried before and end up making a new song out of it.

**There's a new album to come soon. What can you say about it?**

It's beginning to take shape but there's still a lot to do. About 8 songs are ready, one of them is a collaboration with Claus from Leæther Strip. But I want to add some guitars to that song. This time, I don't want to rush things, I just want to deliver a good album. After summer, there's the new 32Crash album and until then I want to make more demos for the Implant album, to finish them later on and have a coherent whole.

**Soon, you're performing at the BodyBeats Festival. What can your fans expect?**

They can expect a short set that's focussed on dancing. I hope I can add 1 or 2 new songs, because it's always fun to see whether new songs catch on or not. It'll be the traditional line-up with Sven behind drums and me safely behind a synth. Maybe I'll invite Claus to perform our collaboration live. It's more or less a unique opportunity to try it out.

**Any special message to our readers?**

Yes, come to the BodyBeats Festival! Either for us or for one of the other bands (I can strongly recommend Motor). Because, when you don't help local promoters to break even, they will organize less events and then us bands won't be able to play that much anymore.



BODYBEATS PRODUCTIONS PRESENTS

**BODYBEATSFEST 2011**  
**LEATHER STRIP**  
**MOTOR**  
**SPETSNAZ**  
**IONIC VISION**  
**IMPLANT**  
**A.A.A.K.**  
**BLITZMASCHINE**

**23.04. - TRIX - ANTWERP**

DOORS: 15H - INFO: [WWW.BODYBEATS.BE](http://WWW.BODYBEATS.BE)



# NITZER EBB

## BASIC PAIN PROCEDURE



**It really feels strange to talk to legends. But, do you see yourself as legends?**

Well, thanks for saying that, but no, we don't see ourselves as legends.

**I couldn't find the origin of the name 'Nitzer Ebb' anywhere on the net.**

We made it up, in the tradition of William S. Burroughs, by cutting up letters and words and picking them out of a hat. Actually, we were copying David Bowie, who was copying Mr. Burroughs.

**Nitzer Ebb were founded in the 80's and in a way you had a typical 80's sound, more specific a cold sound. Were you aware of that?**

We wanted to sound clean and efficient, brutal, I suppose. At that time there was a lot of social unrest and a strong sense of alienation was tangible, especially with young people, so it was almost impossible not to have that in our sound.

**I suppose that, even if your sound was a blast back then and still is, you don't use many instruments?**

We started out very basic for sure: we had a Roland SH101 that my parents bought me for Christmas, an assortment of acoustic drums and a vocal mic. Nowadays we have a more elaborate kit, but the essence is very similar.

**Do you think the evolution of technology in the field of music is a good thing?**

Mostly, it is. I think the ability for a person to create, record and even release from your own home is a fantastic development. There may be some loss of individualism in terms of style or sounds but that's always been a problem in music.

**Your first release was even on tape, do you still have that tape lying around?**

"Basic Pain Procedure", ha! Yes, I do still have that tape somewhere.

**And then you signed for Mute. For a new band that must have been heaven, I guess?**

It was pretty amazing having Daniel Miller call on my parent's telephone to have a chat. Daniel, and everyone else at the label, were and still are very supportive. It was an amazing place to learn how to be a band.

**I, and many other, believe that "That Total Age" changed a generation. Do you think this is true?**

It certainly changed our lives! It's heart-warming to think that it changed a generation.

**This might sound funny, but I was just wondering if there are times when you decide to play "That Total Age" at home?**

Yes, I do. "Belief" got a spin not so long ago too.

**I guess many of your fans are devoted EBM-fans. Are you as well?**

I'm a fan of any music that appeals to me. I've never been very interested in narrowing my taste to a single genre.

**I guess you'll agree if I say you're one of the few bands that have a typical sound of their own. Did that sound come by coincidence? I mean, it seems so difficult these days for bands to come up with an original sound.**

I think you're right, it is very difficult to cultivate a unique sound. It takes time and effort and a strength of your convictions to not follow the herd.

**I suppose you have heard millions of Nitzer Ebb-clones. In all honesty, what do you think if you hear this?**

I know they exist but I haven't heard many. My agent played me Spetnaz while me and Terence Fixmer were driving in his car and it was kind of creepy. I didn't know I'd sung on that song!

**When an album like "Ebbhead" came out, it was quite normal to see bands like yours on MTV. Now, it's unimaginable. We can't say much for evolution in our cultural life, right?**

Lowest common denominator I'm afraid. Certainly not an asset to culture when only the most commercial and mostly bland output are made available. But there you are.

**I ask everyone, so one of my favourite bands obviously too: what's your favourite record of all time and why?**

Hm, that's a toughie. Kind of changes from time to time. Right now it's CABARET VOLTAIRE 'RED MECCA'.

**Soon, you will be playing at Antwerp. What can the fans expect?**

Well, as it's the "Join In The Rhythm Of Machines Tour" they can expect Die Krupps as opener! So that's two bands with a great energetic live show on their own, but we're also planning on joining forces on some tracks. That's going to be fun!

BODYBEATS PRODUCTION PRESENTS

**JOIN IN THE RHYTHM OF MACHINES**



# **DIE KRUPPS NITZER EBB**

**SUPPORT: MONO ELECTRONIC DENSITY**

**24.04. TRIX-ANTWERP**

**WWW.BODYBEATS.BE**

# BAKTERIELLE INFEKTION

## LIFE ISN'T A WHITNEY HOUSTON SONG!



Up until now, these Berlin-based minimal-heroes released three albums on the Genetic label: "Dreamless" (2000), "Cities Of Glass" (2005) and "Early Recordings" (2007), which compiles demo tracks written before 2000. Their first self-released demo was already brought out in 1996. Bakterielle Infektion are Uwe Marx and Roger Semsroth. On May 7<sup>th</sup> they will be playing at Le Fantastique Nights, at the Passage Charles Rogier in Brussels, together with the equally renowned Echo West. Two of the biggest minimal wave acts that certainly can't be missed!

### Could you introduce Bakterielle Infektion to the Belgian public?

Uwe Marx: Actually I hope that we no longer need to introduce ourselves. Thanks to bands like Front 242, Parade Ground, A Split Second, etc. the Belgian audience is already very familiar with old electronic music. Furthermore, we performed in Belgium more than once already: once in Brussels, one time at The Steeple in Waregem and at the BIM-festival in Antwerp. All of these were great concerts and well-visited.

### Could you simply classify Bakterielle Infektion as 'minimal'? And how do you interpret the terms 'minimal', 'minimal wave' or 'minimal electro'?

Roger Semsroth: No idea. 'Minimal electro' is however the label that fits us best. But many of our tracks can also be classified as EBM or industrial, especially the older ones.

Uwe: Actually, I don't really like the term 'minimal'. Here in Berlin, it's mostly used for a style of techno. Maybe, 'electronic new wave' is a description that fits this genre best.

### Which artists influenced you? I'm guessing bands such as Kraftwerk, DAF, The Klinik, ...

Roger: Kraftwerk and DAF didn't really have an influence but rather created an interest in music. I can't immediately think of a band name as a real influence.

Uwe: When you start a band, whether it's techno or reggae or EBM, there are always noticeable influences, just because the members are fans of other groups. In our case The Neon Judgement, older Depeche Mode and Front 242 were among the bands that we both liked.

### What was your reason to start making music instead of just buying records and listening to them?

Uwe: A good question. Why does someone become a musician? Why a DJ? Why a music journalist? I think that for most fans, this is just an outlet for their enthusiasm. Especially in the underground, you don't just want to be a consumer, you also want to realize something.

### Why did you choose the name Bakterielle Infektion? Because of its cold and clinical sound?

Roger: Before we started Bakterielle Infektion, I had been making music for a while already. I often recorded tapes just for myself, all kinds of snippets that leaned more towards noise. I called one of those tapes "Bakterielle Infektion". Don't ask me why, it sounded pretty good to me as a 16-year old. When we finished our first song, we obviously needed a name. Bakterielle Infektion was one of the options, that tape was lying around here at the time. Nowadays I think that Bakterielle Infektion was the worst choice possible.

### What are your lyrics dealing with? Where do you find your inspiration?

Uwe: A lot of our songs are about feelings, but not the heavy ones, rather the little things that are hidden skin-deep. Life isn't a Whitney Houston song! We find our inspiration in all kinds of big European cities, where you can still find the spirit of the seventies and eighties.

### What should we expect when Bakterielle Infektion perform live?

Uwe: Just the typical twosome in this scene: two guys on a stage, one singing and dancing, the other one smoking behind the scenes. Like most bands we don't play our most experimental songs live, so you can definitely expect songs such as "Black & White", "Actors on Stage" and "Living in the Underground".

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## night XXXI

### Bakterielle Infektion

(d - minimal electro)

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(d - cold electronics)

### Jewels of the Nile

(us - minimal wave)



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**BLUTENGEL - Tränenherz (CD)****(Out Of Line)**

When Chris Pohl decided to give up Seelenkrank in 1998, he probably never could have guessed his next project would become one of the most popular bands in the gothic scene. Blutengel took off to a flying start, with several commercial hit records to match. Their latest album "Tränenherz" – produced by José Álvarez Brill, also known from Wolfsheim – is yet another step closer to a more accessible sound. Previously released singles already hinted at it, but with this album Blutengel seems to have chosen the path of "sing along pop" permanently, albeit still with a dark touch. "Tränenherz" is definitely recommended to fans of Blutengel's commercial music, while others will merely shrug their shoulders. The choice is yours. [KI]

**DIE KRUPPS - Als waren wir für immer (CD)****(SPV)**

Everything comes back, and luckily the same goes for Die Krupps! Soon, they will be on stage again with Nitzer Ebb and, as a foretaste of the upcoming album, they have now released the "Als waren wir für immer" EP, containing eight tracks, including three remixes. It's been thirteen years already since Die Krupps were in the studio, and the new EP clearly indicates that they have abandoned their guitars for good: these songs unmistakably refer to their EBM roots. Also very remarkable on this EP is the cover version of "Dr. Mabuse", originally by Propaganda, the band that Ralf Dörper founded in the mid eighties. One swallow does not make a summer, but if the full album matches the level of the EP, it will surely be one of the highlights of the year. [DB]

**INKUBUS SUKKUBUS - Dark Goddess (CD)****(Dark Dimensions)**

"Dark Goddess" is, if we're not mistaken, the 13th album already by the English pagan rock duo Candia and Tony McCormack. This album shows us the sinister side of Lilith, the first wife of Adam and sometimes considered the first vampire. Inklus Sukkubus doesn't worship evil or pessimism: their music is extremely high-spirited, in the darkness there's always hope to be found. Recommended songs are the heavy rocking "Night Angel", "Lose Yourself At The Nymphaeum", "Bacchanalia", "Hammer Of The Witches" and the exceptionally beautiful pagan chant "Karnayna". Backbiters may pretend that Inklus Sukkubus have done nothing but repeating themselves through all these years, but this is probably one of the few authentic bands with an unmistakable atmospheric, energetic and exciting sound of their own. [KI]

**MOTOR - Hypermachine (CD)****(Dim Mak Records)**

Those familiar with the line-up of Bodybeats Festival 2011 will surely have noticed the band Motor, the very same duo who accompanied Depeche Mode on their tour in 2009. Characteristic of the bands performing at Bodybeats is a certain amount of beats and bleeps, a feature successfully accomplished by Mr. No and Bryan Black. "Hyper Machine" contains an hour of electronic bleeping, inspired by acid and other techno sounds. Most of the songs on "Hyper Machine" – an album worthy of its name – are instrumental, giving you the impression of taking part in the film "Tron". Hyper-jumpy beats at high BPM-rate, snoring motors surrounding you and music with one single goal: to get the party started! [DB]

THE BLACK CAVE PRESENTS:

SATURDAY 14TH MAY '11

DARK WAVE - GOTHIC - EBM - ELECTRO - DARK FOLK - INDUSTRIAL

# NIGHT OF DARKNESS



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# NOCTURNA XXL



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**GHOST & WRITER - Shipwrecked (CD)****(Dependent)**

Does anyone remember the exquisite album "Poison" by The Weathermen? It's been ages since we were dancing on that record, but this certainly doesn't mean Jean-Marc Lederman has been sitting quietly in a corner for all these years. After his project La Femme Verte he has now returned with Ghost & Writer. This time he was accompanied by Frank Spinath, known from Seabound and Edge Of Dawn. "Shipwreck" contains several tracks confirming Jean-Marc's preference for synthesizers. Sometimes it's as if you're listening to Nick Cave performed by Depeche Mode, which makes this Ghost & Writer quite a unique experience. A must for synth fans! [DB]

**LEAETHER STRIP - Seasons Change, I Don't (CD)****(Alfa-Matrix)**

More than 22 years ago the Dane Claus Larsen's debut appeared on the now defunct label Zoth Ommog. Throughout his career, he always had a fascination with soundtracks, culminating in "Serenade for the dead", which is like a movie score for an inexistent film. Claus' dream was fully realised when Cesar Cruz recently proposed him to write the soundtrack for "Dark Passages". That work can now be found on the bonus disc coming with the new Leaether Strip album "Seasons change, I don't". As could be expected, the soundtrack lingers in dark ambiances and oddly enough resembles the atmosphere created by Simple Minds in "Theme for great cities", even though Claus exclusively used electronic sounds. At times it sounds utterly dark, even extremely desperate. On the regular CD we hear the familiar Leaether Strip, obviously an undeniable electro tip. [DB]

**THE CHAMELEONS - Acoustic Sessions (CD)****(Blue Apple)**

This Manchester-based band might just be one of the biggest cult groups in the world. This reputation naturally implies that many labels will keep on rereleasing their work or provide extras. Fortunately, the storm of hype is still going on. Apparently, the small label Blue Apple Music now wants to continue this task, bringing out the double CD "Acoustic Sessions". To be honest, the fans are somewhat deceived: close examination of the track list reveals that this is actually a re-edit of "This never ending now" and "Strip". These albums never really reached the fans, probably due to bad marketing, but now they allow you to experience the band in a different way. As the title indicates, all songs have been given an acoustic reinterpretation, taking you to the bare essence of the songs, coming close to what The Church did so well before. [DB]

**DEPECHE MODE - Tour Of The Universe (CD)****(Mute)**

To promote their twelfth studio album "Sounds Of The Universe" these British synth gods set out on another world tour. The two concerts in Barcelona were the ones that were recorded. This musical feast starts with "In Chains", also the opening track on "Sounds Of The Universe", followed by another two tracks from their latest album, "Wrong" and "Hole To Feed", and later on also "Jezebel" and "Come Back". During the rest of the concert Depeche Mode charm the audience with lots of refreshing versions of former hits and older songs, enchanting the crowd from the first note on. Cinematically, this is a great experience as well, joining the audience on one moment and standing on stage or behind the scenes the next. The DVD also includes four bonus tracks. This release simply confirms Depeche Mode's status of super synth rock band once again. [PvdG]



Saturday  
May 28

## WHEN WE WERE YOUNG



### 80's & 90's

Gothic-rock . Darkwave . Electro . EBM  
Industrial . Batcave . Neofolk

Doors: 22h

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**THE SOFT MOON - The Soft Moon (CD)****(Captured Tracks)**

Luis Vasquez has been inspiring this shoegaze band for 10 years, after a pause now finally presenting his debut album. Shoegaze naturally implies howling guitars and hypnotic basslines. "Circles" resembles The Cure's "One Hundred Years" with extra guitar noise and an echoing voice. "Out Of Time" is remarkable due to its shrill yet catchy synth tune. Just been dumped? Put on "When It's Over" and let the tears flow. The Sigur Rós-like melancholy invites you to hang your head low and start shuffling on that square metre. "Dead Love", "Parallels" and "We Are We" make you think of Cocteau Twins, though less melodic. "Into The Depths" shows more variety with slow drums, reminding me of Zola Jesus. Not that accessible, but that's exactly why Soft Moon gives so much in return. The ultimate album to get sad, you have to admit that's just lovely! Soon @ Democracy! [CK]

**THE YOUNG GODS - Everybody Knows (CD)****(Two Gentlemen)**

Last year, many considered The Young Gods as one of the few highlights of Sinner's Day 2010, reason enough to look forward to their new album. But the fans know by now we can't expect them to create another "L'eau rouge" or "TV Sky", even though this album was produced by Roli Mosimann (ex-Swans). Since The Young Gods discovered the music and lyrics of Weill and Brecht, more and more fans dropped out because of the more ambient-like course they took. With "Everybody knows" they continue in this direction. Despite the marvellous opening track "Blooming", touching on coldwave, Treichler again seems to be pursuing a certain atmosphere, resulting in tracks that last up to ten minutes and sound a bit boring every now and then. In fact, this is quite an ordinary album of a band that has proven to be capable of so much more! [DB]

**VARIOUS ARTISTS - Electric Body Matrix (4CD)****(Alfa-Matrix)**

Alfa Matrix is celebrating its 10th anniversary already, and on this occasion they released a genuine 4 CD box set, including a download card giving access to even more songs. Don't let the abbreviation "EBM" misguide you: even though you'll notice plenty of EBM tracks, this compilation is actually more a survey of the wide range of contemporary alternative electronic music. As Alfa Matrix manager Séba Dolimont pointed out himself, this isn't a mere 'best of' collection but an overview of the many talented musicians in the scene nowadays. Evidently all of the Alfa Matrix bands are featured, but also artists who are very popular on the sister site Side-Line, such as Nitzer Ebb, Covenant and Nachtmahr. More than 80 bands made a contribution, providing a fine balance between the great ones and rising new talents. To top things off, most tracks are previously unreleased. A must-have! [DB]

**VEIL VEIL VANISH - Change in The Neon Light (CD)****(Dependent)**

Post punk is in! Its popular variant has been peaking in the more customary alternative scene for some time now, but on top of that, a lot of good stuff is emerging from the sideline, especially in the U.S. Veil Veil Vanish also uses the eighties as a standard, creating in that way some kind of poppy yet adequate alternative musical language with a dark, claustrophobic atmosphere. Sparkling guitars, hollow drums, grumbling basses and tenuous synths, rocking towards a climax in their night gowns. The highlights on this album are undoubtedly the instant hit "Modern Lust", "Anthem For A Doomed Youth" which was released as single in the U.S., the title track "Change In The Neon Light" and the melancholic "The Wilderness". [KI]

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**ARMAGEDDON DILDOS - Untergrund (CD)**

(Alfa-Matrix)



BodyBeats Fest 2010 visitors can confirm that these Germans from Kassel are in real good shape, even though they're merely repeating what they used to be good at: making melodic EBM with cheerful and catchy refrains. Simply combine humour and macho behaviour with extremely powerful beats and you'll get the typical sound of Armageddon Dildos. The band was formed about 20 years ago by Uwe Kanka and Dirk Krause and discovered soon after by Zoth Ommog, on which also "Never Mind" was released, probably their most famous club hit. After a break of several years, the Germans are back with "Untergrund", sung partly in English and German. Its Teutonic sounds are likely to remind you of Rammstein, except that this album comes with a massive load of EBM-beats! Turn off your mind and put those dancing shoes on! [DB]

**BLITZMACHINE - Faustrecht (CD)**

(Danse Macabre)



There's always room for new talent, and this Blitzmaschine is a big fish among them. Cynics setting out on a search for new sounds might get disappointed and will probably proclaim widely that this German duo is only revisiting the past. And right they are. But recycling in a good way might just lead up to something decent and that's exactly what Blitzmaschine achieved on their debut "Faustrecht". German electro clubs have been overrun by the dance floor filler "Liebe auf den ersten Blick" for some time now, but this album holds no less than 14 EBM tracks of the finest flavour. Sometimes they tend to sound like Armageddon Dildos, some songs lean towards And One, while again some other tracks simply sound like plain old EBM à la Nitzer Ebb. The essence remains that this album contains 14 EBM smash hits that will blow your speakers. And that's exactly what this music is all about! [DB]

**COVENANT - Modern Ruin (CD)**

(SPV)



More than five years after the release of "Skyshaper" we can finally welcome the new Covenant. The album also means the introduction of Daniel Myer (Haujobb), which didn't go unnoticed during their live performance, considering they were a bit meek. Fortunately, these Swedes were able to keep their authentic sound on CD, as is demonstrated by songs such as "Judge Of My Domain" and "Get On". A track like "World Collide" on the other hand shows some experimental influence. "Lightbringer" might not be the best single but "Get On" is a real synthpop gem. In short we might say that Covenant released another album staying true to their sound. One small disadvantage is its short length, but "Modern Ruin" has also been released as a limited edition with extra CD. [DB]

**DER KLINKE - Square Moon (CD)**

(echozone)



Don't you think sometimes it's about time another new wave record was released in Flanders? And by that we mean a record that sounds like it's still 1984. If this already makes you drool, we have to point you in the direction of West Flandres, the habitat of a band called Der Klinke. The name might ring a bell, and indeed it concerns the same people who founded the new wave shack De Klinke. We won't push it that far as to praise Der Klinke as the best band ever because no one would believe us. Nevertheless their debut album "Square Moon" has achieved a variety which we will enjoy for quite some time. Opening track "Perfectly Dead" contains the fat sounds of a Calva Y Nada dance hit. "The Voice" sounds like the perfect match between Anne Clark and Toyah, while "Castle in the dark" reminds us of the best of Poesie Noire. Finally another Flemish new wave tip indeed! [DB]



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# DE BRASSERS

## EN TOEN WAS ER NIETS MEER



### How do you see De Brassers in the Belgian history of music?

Absolutely indispensable, just like TC Matic, The Kids, Red Zebra and Siglo XX. We were like pioneers and it was because of them that something was growing over here. We made music without knowing that much about music, but we were full of energy.

I guess "En toen was er niets meer" has become a cult hit as it defines the atmosphere amongst the youngsters back then very well.

### If you hear de Brassers, do you tend to think it was all black? Were the 80s really that black?

There was a crisis, the cold war was on, Belgium had its nuclear weapons and on the economic scale things weren't that good as lots of people had no job and the coal mines got shut down as well. De Brassers were all unemployed too, not that we cared about that since that gave us lots of time to make music.

### Do you think anarchist messengers still exist these days?

I don't think our songs had that much of a message because we dislike preachers. It was more a matter of feelings. In our songs we didn't tell what to think, we left that to others. We did think about our society and some events were really disturbing. That's what gave us our energy. I really don't want to say that it used to be better back then, I'm not keen on being judged as an old twat.

### There's no doubt that you are punk, but tell us: what does punk mean to you?

Punk for us was the inspiration to start with music. Music from bands like Sex Pistols, The Clash or The Kids set us free: you don't have to be technically skilled to create music. From us, you didn't have to expect speed punk, it was more in second or third gear, I guess. Punk was an attitude too: a way to turn away from society, against ideas and structures. It was a culture youngsters could identify themselves with: it had its own music, clothes, haircuts, magazines, ...

### Who were your influences?

The most important ones were PIL and Joy Division, and of course Cabaret Voltaire or Fad Gadget. We made those influences our own, for instance by singing in Dutch or using the typical sound of our Korg MS20-synthesizer. Personally, I thought the music that came after punk was much more interesting than punk itself as it was more varied. We didn't live that far away from De Effenaar in Eindhoven and so we saw gigs from bands like The Pop Group, Einstürzende Neubauten, The Mekons, Bauhaus, The Fall, ... In their way, they all had an influence on us.

### You decided to sing in Dutch. Due to that, it was like you decided an international career was out of the question.

We never spoke about any strategy, marketing or international career. We didn't have a manager, booking agent or record label, so we only did what we liked. Everything happened just without thinking.

### There you go, you did everything on your own. But now you have bands who keep on complaining about the fact that they have to do it all in a DIY-way...

We always kept our loyalty to the DIY-principle. For instance: from printing to distributing, we did everything on our own and even today, we don't have a manager or a booking agency. We don't think it's necessary since we don't do anything we don't like or because we have to or because it would be good for our business, as we don't have a business at all.

### Why did you decide to go back on stage?

Even when we stopped in 1982, we always liked to be on stage, but you need a reason to do it again. In 1998, the promoters from Eurorock asked us, from that moment on we started everything up again. We don't play that much but we are looking for the right moments at the right place, like we did at the BIMfest in Antwerp recently.

### And soon you will be in Ghent, what can we expect?

Old school Brassers, meaning that we will bring our audience into an 80s atmosphere. We don't play that much at the Vooruit, which is a brilliant venue, so we're looking forward to it.

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# ECHO WEST

## 'ANGST POP'

### Can you tell us who Echo West are?

At the moment Echo West is just me, Thomas Steinbach (for studio/live support) and Thomas Bley (for live support).

### You were founded in 1994, how do you look back on these years?

The name Echo West was first used in 2000 as a project name for a first album that contains songs that I've made since 1994. At the beginning it was my wish to see it released one day and with MDP it became true, to my astonishment. With this support, I continued creating sounds/songs in different ways and doing some live performances. After the mysterious end of MDP, I was lucky to find new support at Dark Vinyl, who released 2 albums and will release a forthcoming new one. Over the years, my music and sounds developed continuously because of new ideas and preferences or by using new/different instruments.



### If I'm correct, your name refers to the fact that the electronic music is a product from the West. I guess it's also a kind of 'homage' then?

For a simple explanation of the name, imagine a guy growing up in western Germany's Ruhrgebiet, a fucked up (but also nice) industrial region, and loves the dark and cold sounds of the industrial and new wave music genre. Besides that, Echo West stands for a view on the more negative aspects of life in general, in the context of our Western culture. EW's music is my musical echo or mirror of those circumstances. Even though the Western world holds many bad and cruel attributes – particularly in past history but also now – there are many good possibilities for a free living without any hard constraints like in many other regions and real dictatorships of the world. So let's protect and save it!

### Does electronic music mean everything to you?

Most of the time I prefer electronic music or a combination of both electro and guitar, but I also like real guitar music. While making music I use real synths, digital stuff but also real guitars and percussion. I must say, though, that I love the pure electronic sound of an analogue synth. It's like swirling through the universe or a journey for body and soul.

### There's a whole debate going on about the use of analogue synths: some musicians really stick to the idea of using them, I guess you're on that side too?

Yes! The first two albums were made with two real synths – one analogue, one digital – effects and a drum machine on 4-track (on tape). The following stuff was mostly made with virtual/digital synth plug-ins for digital home recording. Now I prefer real analogue synths because they sound much better and I can put my hands on it. Have a look and rehearse on a blue shining Moog Voyager or a fat Andromeda and you might want to play it yourself! It's much more fun to play and screw around with real synthesizers!

### Your music has been described as 'Angst Pop', I kind of agree. What do you think?

The term 'Angst Pop' was created by the legendary and great industrial group SPK. Their background at the time contained the treatment of psychologically sick and suffering people. SPK did an objective analysis of our society and came to the right inference that everyone of us has got characteristics of a psychologically sick man (so we trust in 'musick'). I would say Echo West stands for this point of view, but the sounds differ most of the time from those of the old SPK or current bands like Haus Arafna, who are more predestined for this label because their sound is mostly oppressive and feeding the 'Angst'. There are only a few of my songs I would call 'Angst Pop'.

### Do you have musical heroes yourself?

Of course: all my eighties, nineties and current wave music favourites! But I can't pick out one, because they all have the same value for me. With respect to our forthcoming show in Brussels, I do want to mention The Klinik, Neon Judgement, Snowy Red (it's very sad he passed away) and Front 242. And there is one who rises above many current groups: Sean McBride with his projects Martial Canterel or Xeno And Oaklander. (The best regards to you!)

### You'll soon be performing in Brussels. What can we expect?

You can expect some brand new songs that have never been played before, and a dark deep atmosphere of 'Angst' but also some 'positive' danceable songs, all of this containing pagan statements.

### What's your favourite record of all time and why?

Perhaps League Of Nations' "Music For The New Depression". I like it a lot because of the overwhelming atmosphere and deep melancholy. Besides, that title is huge, isn't it?

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DJs: The darker angel & Normkompatibel
- 01.06 ZEBEDEUS @ Vooruit – Ghent – B**  
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- 11.06 NIGHT OF DARKNESS @ The Steeple – Waregem – B**  
Dark Wave – Gothic – EBM – Electro – Dark Folk – Industrial
- 24.06 THE GODFATHERS + DE BRASSERS @ Voouit – Ghent – B**  
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- 25.06 CLUB NEW WAVE PARTY @ La Bodega – Brussels - B**  
+ DJ's: Chacha, Nullpointer (Barcelona), Peter (Red Zebra)
- 09.07 NIGHT OF DARKNESS @ The Steeple – Waregem – B**  
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- 22-24.07 SHADOWPLAY FEST @ Xpo – Kortrijk – B**  
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- 13.08 NIGHT OF DARKNESS @ The Steeple – Waregem – B**  
DJ's Bernd + guests
- 27.08 BUNKERLEUTE @ Albatros – Leuven – B**  
DJ Wildhoney + Surprise act
- 24.09 NEW-WAVE CLASSIX party @ Voouit - Ghent – B**  
DJ's tbc
- 07.10 3<sup>rd</sup> REWIND MINI-FEST @ Voouit – Ghent – B**  
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