



32CRASH

A SPLIT-SECOND

AND ALSO THE TREES

APOPTYGMA BERZERK

AROMA DI AMORE

CLAN OF XYMOX

**CRASH COURSE
IN SCIENCE**

EMBERS

HANIN ELIAS

IN EXTREMO

ONTAL

THE ARCH

THE JUGGERNAUTS

THE NEON JUDGEMENT

TRUE ZEBRA

read this magazine online





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

WOOL-E-TOP 10

Best Selling Releases
(Jan/Feb/March 2012)

1. **VIOLET TREMORS**
Time Is The Traitor (CD/LP)
2. **TWILIGHT RITUAL**
The Factory Scream (LP)
3. **IC 434**
Anhedonia (CD)
4. **VARIOUS** Danza Meccanica –
Italian Synth Wave Vol. 2 81-87 (LP)
5. **KINDER AUS ASBEST**
Inside (12")
6. **TRANQUIL EYES**
Walks (LP)
7. **VARIOUS**
E.O.G. (LP)
8. **PRESENT MOMENT**
Loyal To A Fault (LP)
9. **QEK JUNIOR**
Druschba (LP)
10. **VARIOUS**
Hidden Tapes (CD/LP)

WOOL-E-TIP

EMBERS
Lichtzwart



Excellent debut by this Belgian duo, who drag you, with this 5 track 12" EP, into their own funny and scary musical world. The tone is set by the instrumental opening track Nie (SUSF meets Princess Tynymeat) Nie runs over into Moeder, with lyrics in their own West Flemish dialect, this works amazingly well, to continue in Metrognome, a simple idea of counting to 9. Before you know it you're hooked and you start shouting along with them. Side B: NSCTCD, an interpretation of FG's Insecticide. Electronic madness, hand clapping and funny voices; Frank Tovey would have loved this. Closer is a slow crawling track entitled Swamp Thing. Think In Slaughter Natives going on a trip with the old Ordo Equilibrio. We're curious about how these great tunes will translate on stage and look forward to their first full album.

NEW & IN STOCK Kiss The Anus Of A Black Cat – Weltuntergangsstimmung (Zeal/Onderstroom)
Frontline Assembly - Plasticity (Infacted) Ministry – Relapse (AFM) Pyrolator – Inland & Ausland (Bureau B)
ASP – Eisige Wirklichkeit (Trisol) Esplendor Geometrico – Desarrollos (Geometrik) Black Marble – Weight
Against The Door (Hardly Art) Animal Bodies – Kiss Of The Fang (Sweating Tapes) Monica Richards –
Naiades (Danse Macabre) Buzz – See You Sioux & SIC – Thought Noises (Dark Entries) David Bowie –
Excerpts From Outside LP (Music On Vinyl) Eden House - Timeflows (Jungle) Lost In The Tress – Church
That Fits Our Needs (Anti) Soap&Skin – Narrow (PIAS) Dokument+ (Suburban) White Car – Everyday
Grace (Hippos In Tanks) Paul Nova – Trees Without Leaves (Vinyl-On-Demand) Mick Milk – Half Lives LP+7

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04	CD reviews	24	Interview A SPLIT-SECOND
06	Interview TRUE ZEBRA	26	Interview AROMA DI AMORE
08	Interview THE NEON JUDGEMENT	28	Interview IN EXTREMO
10	CD reviews	30	Interview 32CRASH
11	Interview CRASH COURSE IN SCIENCE	32	Interview THE ARCH
12	Interview APOPTYGMA BERZERK	34	Interview HANIN ELIAS
14	Interview CLAN OF XYMOX	36	CD reviews
16	Interview QNTAL	38	Interview EMBERS
18	CD reviews	40	Interview THE JUGGERNAUTS
20	Interview AND ALSO THE TREES	42	Calendar

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AGENT SIDE GRINDER - Hardware (CD)

(Klangärkivet)



Sweden's Agent Side Grinder propose a blend of industrial, post-punk, old school EBM and minimal wave topped with the feverish vocals of Kristoffer Grip. This new album offers once more the typical elements of the band. Again, the ghost of Ian Curtis is hovering over the music, but references also include Cabaret Voltaire, Einstürzende Neubauten, Front 242, Die Klinik and Kraftwerk. "Look Within", "Sleeping Fury" and "Rip Me" are perfect examples of eighties minimal EBM. "Wolf Hour", features Swedish indie icon Henric de la Cour. In a nutshell, a further evolution with less raw violence but much more maturity and mastered tension. A must for all lovers of minimal, trance-oriented EBM with a 80ies touch! [PB]

BENE GESSERIT - A High, Happy, Perverse And Cynical Cry Of Joy (CD)

(EE Tapes)



EE24 / 500 copies. Not for everyone, but for those who love an experimental walk on the wild side, absolutely recommendable! 18, often short tracks, beautiful in a naïve and childlike way. Insane lyrics, repetitive nihilism, efficiently programmed machinery, nocturnal songs on very dark topics and bewitching vocals... A gift gladly received, again, in 2012. A new dawn for "Les Enfants De La Rue" and the strangest amongst strangers. A stream of creativeness... This major piece of work is a (CD) reissue of the vinyl album "A High, Happy, Perverse And Cynical Cry Of Joy" (Insane Music, 1985). BeNe GeSSeRiT is a Belgian duo starring BeNeDiCT G. en B. GHoLa, AKA Nadine Bal en Alain Neffe. Another EE Tapes "Grand Cru". [DP]

CLAPS - Wreck (Vinyl)

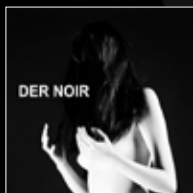
(Guilt Ridden Pop Recordings)



Claps are a three piece band that make music with analogue synths. At first I was doubtful about hearing anything new... However they seem to be slightly different from most minimal synth bands, sometimes making very lighthearted popmusic. "In My Dreams" might have been a lesser known song by OMD or Duran Duran. The real gem here is "Wreck", a very cold and melancholic song with great basslines and good lyrics and vocals. Singer Patrick Donohoe strikes gold in this one. "Book Of Love" is similar and can easily compete with the best songs of Talk Talk (similar voices too). "Gone Grey" is another good one, maybe it's a bit too long. The addition of a bass player gives them a head start in terms of variation. Check'em out! [CK]

DER NOIR - A Dead Summer (CD)

(RBL Music Italia)



A legend is born: DER NOIR! A Cure/Sol Invictus intro, Cold Wave drums and impressive bass playing, resulting in a perfect song: "Private Ceremony"! "A Dead Summer" offers fantastic (Minimal) Wave / Dark New Wave right from the start! Der Noir is a darkblack trio starring Manuele Frau (Voice), Luciano Lamanna (Rolands and other Moogs) and Manuel Mazzenga (guitars). "A Dead Summer" is their highly recommended first album, offering 9 "Cold Pop Noir"-songs in English AND beautiful Italian. A velvet melancholic timbre, dark depressive lyrics, ferociously "weeping" guitars and a great bass sound ... I (utterly and absolutely) like and yes ... I would (eagerly) recommend this to a friend! RBL Music Italia. [DP]

80'S CLUB CLASSIX PARTY

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SATURDAY 14TH APRIL '12

THE STEEPLE - WAREGEM (B)

TRUE ZEBRA

BODYBEATS FEST

BELGIAN UNDERGROUND MUSIC. OK Kevin, Let's do it! Tell us something about True Zebra...

True Zebra is my vision and sound, an alternative view onto the electro rock scene with tight-grooves, industrial-esque rhythms and spookish melodies. True Zebra is the new chapter in my transformation. It really goes deep, it's all about emotion.

Can you describe the music on "True Zebra".

The album was first going to be called "Clutter", a collection of thoughts and ideas to straighten them. Because emotions are my main driving force, the tempo can be very different. My music will make you dance, sit still and listen and even rock! It's black, it's white, it's dance, it's rock... It's dualistic!

You have lived in Los Angeles for a while?

I studied in Los Angeles, sound engineering and production. I worked at Pulse Studios with producer Josh Abraham and Anthony 'FU' Valcic. I Edited on tape, worked on the biggest consoles ... LA has always been my second home.

Work in progress? What are you working on right now?

On the new True Zebra album. Right now I'm working on a second press and label promotion-kit to send out to whom it may concern. Hopefully some seeds can grow. I'm also thinking of doing some producing for other bands, I'm very hands-on and know gear. Anyone can contact me.

Is there something that connects all your music?

Personal investigation ... transformation ... motion ... emotion. It has always been rock and electronics.

Does True Zebra play live? Next concert?

I will be playing at the BODYBEATS FEST 2012 (05/05/2012) in Antwerp (Zappa).

If you could make a record with ANY person (or band) of your choice, who would it be ...

Flood, Alan Wilder, IAMX and Bon Harris. Closer to home? Daniel Bresanutti and Mauro Pawlowski.

Describe True Zebra in 3 words.

TRUE KEVIN STRAUWEN. A shy personality, a musician, an engineer, a producer, a movie maker, a silent scream and a solitary mind.

Thanks Kevin, Godspeed.

Didier PIETERS



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THE NEON JUDGEMENT



How long were you going before "Factory Walk" was released?

Quite some years I think. We already had 2 tapes released "Suffering" and "TV Treated" which we try to sell at our gigs.

How were the reactions, after all, that type of music was rather unusual?

After all, not that bad... People were longing for something new and somewhere it seemed like we were the answer to that desire. As they say : right time, right place.

Everything's been done by yourself, that must be something hard to deal with moneywise?

It was not so bad as you might think as after all everything's been recorded with a 4 track taperecorder so not in studios that absorb your money.

By the time you were recording your first material, was there something inside that made you aware that you were doing something timeless or did you realize that you stood at the cradle of something that would be seen as highly influential?

Not at that moment, no. We were both big Velvet Underground fans and we were thinking : we can do that as well. We were quite busy with what we would like to call the "spirit" of our music, we also listened a lot to the very first releases by Pink Floyd at that time (laughs).

As influences you state a lot of classic bands but in all honesty I can't hear them...

But that's what I mean with "spirit" in music! Everything's been handled in a personal way and we never cared about what was seen as hip back then and that's how Velvet Underground got started...

Today there's a lot of music but I do miss a lot of originality whereas some decades ago original bands were rising everywhere. Sometimes you fear the inspiration has gone forever but I refuse to believe this...

I think it has something to do with the mentality and the technique of today which makes everything so easy these days. We didn't make music for music's sake but because we had something to say, and that's what lead us to all these old bands. The last 20 years everything has become flat, from music to media. Even more, we were writing about it 20 years ago and now it has become reality. Come on, be honest, try to get something on the radio these days that's underground!

Once they said the 80's sucked, now they're cool....

After the 80's you had the 90's that brought us all the Nirvana's and the Pearl Jam's of this world and it was indeed better not to mention those eighties. But having said that, there were two kind of eighties : you had the alternative scene with bands like Front 242 or Sisters Of Mercy but there was also another part of the 80's which was full of crap and people are totally ashamed that they once liked it. Our band had to wait quite a while before the recognition started. The proof that the 80's were okay is that today we still play these tracks. Our audience varies from 14 to 54 year old people so it cover a few generations.

With a track like "Miss Brown" you proved you could do the ultimate dance track. Why not do what Jo Casters from Poesie Noire did and create thousands of New Beat projects and cash in?

We always stayed true to ourselves and that makes us proud. I mentioned earlier the spirit of music, remember? That was/is a punkspirit. Lots of people I thought had the same thoughts suddenly jumped on that New Beat train but it only had a short life. Most of those serious people soon stopped after the New Beat-thing and after that they were lost as there was no way back, but for us the road is still open...

I know it's a dirty question, but do you think you can do something like you did in the early days?

It was a different time with a different spirit and other methods. You have an evolution both as person and artist. But on our Smack-CD from 2009 you could see that old spirit once again. But let's be honest : the music from the 80's we created has already been made and with a band that has a past like ours it's kind of difficult to satisfy everyone....

I give you the last words Dirk....

Come and listen to us as I'll be there!!!!

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HUSSEY/REGAN - Hussey/Regan (CD)

(Cherry Red Records)



Wayne Hussey is back, together with one of the leading ladies in music (Julianne Regan, All About Eve), doing an album that features mainly covers. The opening song is "Naked And Savage" followed by "Ordinary World" (Duran Duran). Also on the menu: beautiful versions of Bowie's "Ashes To Ashes", Depeche Mode's "Enjoy The Silence" and "Where The Wild Roses Grow" (Cave and Minogue). The crooner Hussey is on the rise, less of a Goth, but still a genius! The most soulful voice and the most beautiful voice in music... A magical combination resulting in 70 minutes of wonderful dreams. [DB]

LES MAITRES - Les Maîtres (CD)

(Infrastition)



80's nostalgia on the verge of insanity, pure and raw ... Les Maîtres [1981 - 1984] are a French band. One K7 [V.I.S.A., 1983]. That seems to be all recorded output documenting their existence ... Until now! Infrastition, once more, does a great job at reviving our "ancient" heroes! "Les Maîtres" offers demos and live-songs by the Parisian Cult band of the same name. Joy division "à la française"? Too easy! Les Maîtres have their own unique sound: passionate, honest, exciting, melancholic, exploring boundaries of Cold Wave, New Wave and Post-punk ... "Les Maîtres"? A relic from times long gone or "80's sounds for today" indeed? Check it out! [DP]

MOTOR - Man Made Machine (CD)

(CLR)



Bryan Black (New-York) and Mr. No (Nice) gained attention by supporting Depeche Mode and by remixing "Precious". On this fourth album, you find disruptive synth riffs and funky techno beats but this time, most tracks are vocal-based and musical arrangements are much more melodic and streamlined. Many songs present a great minimal wave/EBM feeling. "Man Made Machine", has a rhythm comparable to "Personal Jesus" and features Martin L. Gore's on vocals. A hit! Other guest singers include Gary Numan on "Pleasure In Heaven" and Douglas McCarthy on "The Knife". In a nutshell: a nice cross-over between techno, dance, EBM and synth-pop. Enough to get access to the first level category of techno pop stars with a dark edge... [PB]



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CRASH COURSE IN SCIENCE



One of the bands that you may not miss at this year's Rewind Fest is Crash Course In Science. This band only released one EP but managed to have a great influence on today's music. Time for a chat, don't you think?

Well hello, to ask it directly ... ever thought that you still would be involved in Crash Course In Science 30 years later?

It doesn't really surprise me that Crash Course in Science has been out in the world this long and still going. The project has had a life of its own all along. It may go into hibernation for a while but something always happens to re-activate it.

Is it a myth or is it a reality that most of your material has been made with toys?

It is true. In the beginning we used crude electronic toys and then began altering them. Moving forward Dale began to build homemade synths that took the altered sounds further. These homemade instruments are what we still use today.

Do you understand the obsession some people have with minimal synthmusic? (Actually I'm one of them....)

It seems like minimal synth music really is an inspiration for a lot of people and it triggers the imaginations of those who follow it, anything that does that can only be seen as a positive thing.

I know quite a lot of people who own your famous "Pier"-EP. How was it possible that such a DIY-thing got so well spread over here?

When we recorded "Signals from Pier Thirteen" it wasn't conceived to be a dance record, it was more about creating a vivid snapshot of what Crash Course in Science was at that moment. We weren't sure what the reaction would be but it's a true representation of us at the time. The inspiration for "Signals from Pier Thirteen" was a real place. There was an abandoned pier that was located along the Delaware River in Philadelphia called Pier Thirteen, not far from where we rehearsed. All the images used on the cover of the record were either photographs of the pier or of objects that we found there.

If I may say so, your sound is influential...but there never were that many releases. How come?

Although there were only a few releases initially by the band, there were many phases of Crash Course in Science that are documented by unreleased recordings. We were happy that our album "Near Marineland" was released last year as part of our box set on Vinyl on Demand in Germany. As Crash Course in Science progressed we experimented with different types of instrumentation and wrote a lot of material over the years that we would perform in our live shows. We also wrote, collaborated and performed with other artists. Getting a record deal with the kind of music we were making back then was a challenge.

I ask this to everybody....what's your favourite record of all time!

"Dance to the Music" by Sly and the Family Stone

Many thanks for doing this, I give you the last words.....

We look forward to expanding the Crash Course in Science project and presenting it to a new generation of listeners.

Didier BECU

photo © Marquis(pi)X



APOPTYGMA BERZERK



It's always a great pleasure to welcome Apoptygma Berzerk (APOP) in Belgium. In July, they will be one of the headliners of the SHADOWPLAY festival in Kortrijk. Formed in 1989, this Norwegian band helped to create what is now known as "Futurepop" by combining elements of EBM, techno, synth-pop and trance. Peek-A-Boo talked with Stefan Groth, founder and mastermind of the band, about recent and future activities.

Dear Stefan, in 2011 you toured with Unheilig and did summer festivals. How was it?

We toured with Unheilig for 3 months, playing only sold-out arenas, it was an amazing experience!

APOP is very famous for its great shows. On stage, you always seem to give the best show possible. How do you manage to find all this energy and positive spirit?

Connecting with the audience is the key. Sharing the energy with a positive audience is such a good feeling. Playing songs for people who appreciate you is always exciting and something that I find very rewarding. The energy has to come not only from the band, but also from the crowd. Only when the "energy distribution" is right, a really great show can happen.

Were the Belgian EBM bands of the 80ies an inspiration for you?

YES! Bands like Front 242 and àGRUMH... labels like ANTLER SUBWAY and PIAS were also extremely important in shaping my musical taste back in the late 80's early 90's. I also love Soulwax.

Very few bands from our scene actually manage to get attention from "non-gothic" circles. Did "Shine On" give you access to a wider audience?

Yes, absolutely. It's every artist's dream to have his/her songs played for as many people as possible. "Shine on" was a chart hit, with heavy rotation on MTV and mainstream radio. This track got us many new fans, and many of them have followed us ever since.

On the Black EP's, you are covering Joy Division's classic "Love Will Tear Us Apart". Was it a challenge to cover such a quintessential song of music history?

Yes... I tried to be as true as possible to the original. It was quite hard to record it, because this is one of the best songs ever written... On top of that it has a very special meaning to me personally. I'm very happy that people like it, and very pleased that even Joy Division fans have given me positive feedback.

What do you think about music dematerialization? How can new bands survive in this new context?

At the moment it's near to impossible to make money from being a musician, unless you are touring all the time, have a large fan-base and a big back-catalog. On the brighter side, it's cheaper now than ever to record albums and to do promotion. So, if the agenda is to make money, then it doesn't look good at the moment, but if the main goal is to create good art and share it with people all over the planet, then the situation is optimal right now.

Do you think this evolution of music is a conspiracy?

Yes, I believe that the entertainment industry (just like every other industry) is being controlled. Most things that just "happen" whenever tons of money is involved, are happening by design. Honestly I haven't cracked the code yet about what really happened to the entertainment industry, but I'm sure one day soon we'll find out. I have a feeling that both Hollywood and the music business have been some kind of guinea pigs for a new system... a new way to deal with copyrights and distribution in the future. We'll see :) 1984 IS NOW !

spik & span

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RED ZEBRA - DER KLINKE

STORY OFF - ERATO

SARA NOXX (GER)

ALK-A-LINE - SIMI NAH

DJ'S:

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(PETER SLABBYNCK)

DJ REMO PERROTTI

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(REMO PERROTTI & BUSCEMI)

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(MINA VAN ELEWYCK & KRIS VANDER STAPPEN)

DJ CHESKO

DJ ZANNI

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Artist management & bookings agency

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CLAN OF XYMOX

Hello Ronny. Please tell us in all honesty. If you released Subsequent Pleasures, would you ever have thought that in 2012 Clan Of Xymox still would exist?



Absolutely not! This little EP was something of a learning experience how to release a record and how to do everything yourself. What I did notice was that there was a lot of interest abroad in this EP so it gave me confidence to carry on. I never would think that far ahead, it kind of frightens me having to think about life too much ahead in time.

I guess it also has a lot to do with the eternal love for music. Do you think music can control your life?

Ha, actually music controls my life constantly. Without it I would have no clue what to do in my life so I let music guide me where ever it wants to bring me. So far I always liked the results.

And still music changed a lot. I mean you were a 4-AD artist and that was a label that was collected. Thirty years later we only see downloads around us, what do you think from this evolution?

There are no record labels anymore with a following such as in those days. A lot of labels spread the musical spectrum as much as possible so they are not too dependent on trends and movements. In the 80's it was more a hobby of labels to sign bands they liked and got successful with that.

I guess the birth of your child has changed your life a lot, not?

It did not change my life, but added something valuable to it. I still do the same things as I did but sometimes I have to give my planning a bit more consideration. I do think my life has more meaning now and I really mean that!

Talking about babies, what's your fave Xymox-song of all time and why.

I can't tell. Each song has a memory for me so all are important in my life, it's almost like a photo book, each picture will tell a story and you would not want to be without that experience.

A Xymox-album always has an instrumental track. Somewhere it's perfect music for a soundtrack. If you ever could compose a soundtrack from a movie which one would it be?

Well, David Fincher just used my song "In Your Arms Again" of the album "Darkest Hour" in his movie "The Girl With The Dragon Tattoo". So I am very pleased about that. I can imagine more songs of mine in films so I hope there will be more to come.

You covered Heroes by Bowie. You should know by now that you're mine, does Ronny Moorings have heroes?

Yes, Bowie has been a sort of hero throughout my life, an artist I admire very much, although he also made a lot of music I did not enjoy I appreciate his role and endurance as a musician.

I lost the count how many times I saw you but I guess it must be over 50 times by now, but still I had the impression that last year at Shadowplayfestival was something really special, not?

Wow, 50 times! Yes, the Shadowplay festival I liked a lot, also because during our show Peter Hook of Joy Division stood beside the stage nodding his head and feet to our music. That is an extra motivation you do not get each time with a concert. The audience was fantastic in Belgium and is always really good to us!

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Two of the bands that will be featured at this year's Shadowplay are Qntal & Estampie. Peek-A-Boo had a chat with them.

What's in fact the difference between Estampie and Qntal?

Estampie is an acoustic project that was originally based in the "authentic" Early Music scene. QNTAL was a crossover project between electronic somewhat "dark" music and original melodies and instruments. The music of Estampie is created in the rehearsal room, Qntal is a computer project.

If you compose a track, how does that work. Recording something and then decide if it's going to be for Qntal or Estampie, or do you have that in mind before?

No, from the beginning it is clear which project is on: practically is Estampie a band gathering in a room and rehearsing. Qntal is in the beginning Syrah, me and the computer, although at the end on stage Fil plays the synthies.

How did the fascination for that genre started?

Well, the classification changes constantly. There were times in the beginning in which we were regarded as revolutionary, even as traitors towards the "authentic" interpretation. Now since we have this movement of medieval rock as well as the Easy Listening Medieval Music our interpretation is seen as more classical again. I was classically trained and so I was always in a very close contact to any forms of "serious" music. Only the Opera I never liked.

Qntal and Estampie are "specialized" (if I may say so) in medieval music. Is that a choice that's been made for always or can it be that you do something completely different?

We already combine medieval music with a lot of different styles: Qntal with Electro, a bit of Rock and Pop. Estampie with Arab Music (Al Andaluz Project), Mongolian Music (Marco Polo) and many more. In the moment we work on a program about Scandinavian Music.

I guess you must laugh with people like me who have no idea what's been made all these centuries ago. I guess you're kind of archivists, not?

No, I'm much too chaotic for that. What drives me, is the creativity. I develop always new ideas. What else can you do with medieval music. That's my main talent. Many other band just follow the road that their precursors prepared. I'm constantly building new roads.

In the past you made some tracks that had an uptempo beat but I guess you definitely have skipped that part, not?

Our aim, in both the bands, is to show a wide spectrum what medieval music could be. So it can be romantic, hard, party and dance, folkly, intellectual, simple or complicated.

Qntal and both Estampie are here popular among the gothpublic. Is that the same in Germany?

Yes, but not exclusively. We are known, but still not always liked, in the classical scene. The more progressive part likes us and invites us for festivals and so on, the more conservative not so much. The same is in the Gothic Scene. A part is curious to new things and interesting approaches, but not everybody.

I ask this everybody: what's your favourite record of all time and please state why...

That's really hard. King Crimson, The Incredible String Band, Bruckner and Beethoven, Bach, Monteverdi, Led Zeppelin, Frank Zappa and thousands more.



Bunker
leute

Saturday May 12

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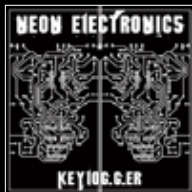
DJ's:

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Normkompatibel**

Doors: 22h00

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NEON ELECTRONICS - Keylogger (CD)**(M-Tronic)**

After five albums Dirk Da Davo is back with a vengeance! A lot darker then before, the world in crisis is the main inspiration. The first four songs are standard electro that fit perfectly on the Switch or Max compilations... Keylogger really starts off with a cover of Luc Van Acker's "The Fear In My Heart", a gripping and more uptempo version. "Over And Over" and "Rhythm" are killer electro/ebm songs. The last few songs are a bit under par, I don't hear a lot of extra coming from Jean Marie Aerts in "This Thin Air", as one should expect from another legend. So Dirk Da Davo is still clashing guitars and beats together. A good comeback with 77! minutes of some good, some average but at least 7 great songs! What more can you ask?[CK]

RABIA SORDA - The Art Of Killing Silence (CD)**(Out Of Line)**

"The Art Of Killing Silence" = "Metodos Del Caos" [2006] & "Noise Diary" [2009] plus 4 Bonus tracks ... and If we want silence to be slaughtered, Rabia Sorda will definitely be our choice of gun! High Quality Electro Deluxe! Insane MAD DAWGS from Mexico, dispersing distorted screams and punk-shouts, skillfully mixed with raw singing, hard beats and intriguing bass lines Melodic but still brutal and violent. Rabia Sorda vs. Hocico? More accessible, less aggressive, just as fascinating! Rabia Sorda is the solo project of Erk Aicrag, Hocico's energetic front shouter! Dance Motherfuckers, DANCE! Out Of line, yes indeed! [DP]

THE REVOLTING COCKS - Got Mixxxx? (CD)**(13th Planet Records)**

Although one might expect this to be just another lame remix CD, it should have been the normal 'Got Cock' album! The first track 'Trojan Horse' brings the long forgotten Revco sound back immediately !. And the feast continues with harsh and heavy tracks like ' Dykes (Get a Real Job Mixxx)', 'Juice (Feed Me Support Me Mixxx)' and 'Piss Army (Piss Piss Bye Bye)'. 'Fuck Money' reminds my of a brilliant song by The Holy Gang. If by now the songtitles and the album artwork didn't give you a hint, the last two songs, 'Poke-a-Hot-Ass and the their own coverversion of 'Me So Horny', certainly do! Revco is horny, perverted and sick! And that's the way we like it! So do like they sing: ' Fuck money! So buy this fucking album!' [PM]

SOPHYA - Words & Sounds (Vinyl)**(Out Of Print Records)**

It was back in 2003 that I had last seen them on stage at a "lefantasique.night". They have grown a lot since Ronny Moorings (Clan of Xymox) discovered them. They still have some Xymox sound on them, mixed with retro 80's, Dark & Classic New Wave (and some Siouxsie and the Banshees & Faith and the Muse sound). Idan and Sonja know what they are doing and keep you captivated through the whole album. I started playing up 'More', 'Another day', 'Desire', 'Blossom' (love the guitars and electric drums, 'Fiftyfour',... I was really driven far away with this song and really sunk into the music. The repeat button was on, so it took me hours before I decided to do something else and yes: it was hard leaving this kind of heavenly music behind. [FVM]

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AND ALSO THE TREES

Soon And Also The Trees will be in Brussels and we had the opportunity to have a chat them. Don't miss the chance to discover them and to see the concert

Dear Justin, when you started in 1979, would you ever have thought then that you'll be doing this for 30 years? I was always fairly committed to the project so I think I would have been pleased if I knew I would spend my life working on it. When you start out you have quite high expectations and longevity is quite a satisfying result, even if you do think back and realise that nothing has ever been quite perfect.

In all this years I follow you I always saw And Also The Trees as a band who have a huge loyal fanbase, I suppose your fans mean a lot to you. Yes people that support our music have been exceptional, there have been times that I think we have been 'strange' and perhaps made odd decisions (creatively) but the AATT people have generally stuck by us and I am enormously grateful for this.

Can you imagine such things? That's a humbling thought.

Maybe it's me but there are of course the post-punk/wave influences but I always thought your music sounds like the one from a lonely troubadour; I guess it's no coincidence you covered Cat Stevens once. Cat Stevens was something my sister played and Simon and I (being her younger brothers) were exposed to this from an early age. Lady d'Arbanville was an idea of Simon's that I am not sure today was a good idea. It was an interesting project as I find re working other people's music a challenge and the process sparked off lots of other ideas that became the whole of the album 'farewell to the shade'. So as a catalyst it was useful but maybe we were better off leaving Lady d'Arbanville off the album. I know the German record label removed it for fear of religious reprisals.

I always thought it was funny but if you compare the huge following in France, it's like England almost never cared about you This has become something of a myth. We did quite well in England but decided quite early on that we preferred playing in mainland Europe and later America. The British have always liked us but not in the numbers of other countries purely because we stopped touring England as the experience isn't good. Ask any band in the UK how they feel about touring in England and I think you will get a similar reaction.

I guess your neighbour must be surprised if you told him you're some kind of star in Paris. Yes I'm always telling people in the street "you don't know who I am but I am a star in paris!". They just step over me sometimes giving me 10 pence and a pitiful expression of sadness.

"When the rains come" is a perfect album, let me be clear, but wasn't it a risk for a band as yours? I mean, Justin, some love the band for its guitarsound. Its not perfect by a long way. It was a good experiment and a learning process that I have found to be both positive and negative. I never played the acoustic before the project and yes you may be right people don't want to hear me playing the acoustic guitar but I think the interpretations are (I hope) interesting and bring something to old original ideas.

After "Silver Soul" you took a long break and I always thought that you never would come back. We didn't split like most bands do just to reform some years later for money. Personal circumstances made it impossible to work as a group so we went underground. Then after time we re thought what we were doing and decided that continuing was what we wanted to do. I'm not pleased with Silver Soul as an album so I am pleased we didn't stop there.

Never got tired of all that touring, I mean I suppose you saw it all. Not really in 30 years we have done just under 400 shows. That isn't that many. Most bands do that in about 5 years. I suppose it has been a positive thing not 'over-touring'. It still feels like we 'mean' what we do rather than acting and I think people, certainly AATT people can see through acting. They like to see the soul.

I know you changed musically but what do you think from your 80's and early 90's stuff? I am pleased it was varied. The first album and Virus meadow sound a bit like different bands. From there I think we developed a style and were aware of not overdoing that style. A lot of bands from that time find a formula that works for them and understandably stick to this method until they have exhausted it by which time their audience tires of the sound repeating itself. That is probably why we experimented around the Klaxon and came up with a different approach which exhausted itself at the end of Silver Soul.

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A SPLIT-SECOND


BODYBEATS FEST

Headlining the next edition of the Bodybeats Festival and finally releasing their tape Stained Impressions on vinyl. Two good reasons to have a little talk with the vocalist of the legendary A Split-Second : Marc Ickx.

Hi Marc, more than 25 years ago A Split-Second released the Stained Impressions tape. How do you look back at it?

It's like a time warp back to the 80's. A Split-Second was originally a new wave band I started with a few friends in high school. After a few years of playing live, I wanted to start recording, but by then I was incorporating more electronic influences in my songs, and the band was growing apart. I decided to spend my last money on an amp with a double cassette deck and lock myself up in the freezing offices of Independent Films during Christmas holidays to write and record a few songs. With hardly any money left for food and insufficient heating, I "suffered for my art", as you do at that age, and recorded most of Stained Impressions in single takes, since I didn't have a multi-track, and mixing was also out of the question. It's funny to hear reflections of the new wave influences next to the early electronic experiments. It's also obvious I was still a bass player at that point, because the bass parts are generally played pretty well, whereas the keyboards and guitars sound more naive. The first five songs on the album are the beginning of A Split-Second, as Chrismar Chayell (= Peter Bonne) invited me to record these songs in his 4-track studio. He already had a few excellent records out with his own bands. It was his start as producer for my stuff, and within a year this evolved into a full collaboration leading up to the release of our first mini-album.

Who came up with the excellent idea to re-release it on vinyl?

Several people were after this demo for a vinyl release, but when Dirk Ivens suggested it to me, he was so passionate about it, I couldn't refuse. I've known Dirk for a long time and I can trust him. I felt awkward because much of it is rough and unmixed, but Dirk insisted on releasing the original demo as it was, without any changes, so what you get is a real 80's collectors item!

A Split Second live is always a great jukebox trip through nostalgia land. What's your favourite track to play live and why?

Probably Bend My Body Armour, 'cause that song is part of my DNA, and it has a great live vibe. Vengeance C.O.D. is a close second, but actually I'm really happy about the whole set as it is now.

Once in a while you're playing abroad again as well. What kind of responses are there?

Amazing. It's great to see a new audience opening up, next to the fans from the early days. In Sweden I talked to someone who saw us live for the third time over two decades, and said that the last gig was the best, so that proves we're on the right track.

People sometimes don't realise how big A Split Second was. Tours in the US, gigs in front of 3000 people in Spain etc.

That's a problem of perception we've always had to deal with, more so in Belgium than anywhere else. We never had a decent promotional machine behind us, and a lot of the press was hostile. But the crowds always turned up, and we try to give them an unforgettable evening in return. So even if the press or promoters ignore us or underestimate us, the people we're really doing it for have never let us down. I suppose it also has something to do with being hard to categorize. Are we EBM, industrial rock, new wave, new beat? We're lucky to have an intelligent audience who don't care about that, and appreciate our own identity.

Is there still old A Split-Second material lying somewhere in a drawer waiting to be released? May we expect new material one day?

It's lying there, but hard to release, 'cause even by our standards it's very diverse in styles. Some of it is very old style, early 90's, and some of it is a lot more recent. It would be difficult to put on one album, but I'd love to get it out one way or another. If I can get my new studio installed, I would like to have a new album out next year.

What are the future plans for Marc Ickx and A Split-Second?

EMI have been sitting on the old albums for a long time, so I'm trying to see if they're willing to do anything with the old stuff. If not, we'll find another way to re-release some of it, preferably with a DVD. Apart from that, hopefully a new album and plenty of gigs!

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AROMA DI AMORE

Aroma Di Amore is not just a band. Brilliant lyrics, rebellious, alternative, sometimes hard to fathom... Everyone is chuffed that they're back, and coming to the Shadowplay Festival! We had a short chat with Elvis Peeters

Aroma di Amore has been in existence for years but was, for a long time, inactive. Was it eating at you?

We were hungry again and eager to restart during the rehearsals for the promoter of 'Onverdeeld', our best of. Seems like we had enough ideas to make a complete new album.

During that time, you've been busy with all sorts of things?

Well, we encountered a lot of other people and worked with them when it felt right. We all did different things. Fred Angst has produced albums with Peter Slabbynck (Red Zebra), Elvis Peeters gave literary concerts, with Dett Peyskens and Gerrit Valckenaers, and Koen Van Roy, worked on albums for Perverd, The Legend, Schmoll and has been writing novels, like 'Dinsdag' which has had a pretty good reception in the press.

Aroma di Amore has been synonymous with very bizarre and special lyrics, how do you come up with them?

One word: inspiration. And secondly: wonder, we all look in amazement at the world around us. That's our vantage point.

Do you think there are Aroma di Amore rip-offs (eg Gorky) or is this a bit harsh? I think so.

My personal favorites are: 'ik schaamhaar', 'Voor de dood', and 'gorilla danst de Samba'. Any idea what the crowd favorites are?

Perhaps 'Voor de dood'. But 'Het Gesticht' is also often requested, as is 'Sporen van Lisa'. I think our cover of Wire also leaves a good impression during gigs.

I could only listen, for the moment, to 'Hoor hoe weent mijn ziel' and 'Hartslag', both sound very good and are great appetizers, is there more?

We have ELEVEN new songs on the new album called 'Samizdat! Release is on 16th of April

How many groups do you know yourself at Shadowplay and who are you looking forward to seeing?

I only know a few, and fortunately, I'll be able to get to know the other bands. I'm particularly looking forward to Carlos Peron.

Can the fans expect a best-of and there will be a guest singer?

No best of! Many new songs and some surprises from the past.

We're looking forward to it!

Filip VAN MUYLEM

photo © Marquis(pj)X

shadowplay
13-14-15/07/2012



A FLOCK OF SEAGULLS ADULT. ALPHAVILLE AND ALSO THE TREES ANNE CLARK ARSIED ADELTI BAUHAUS BIRTHDAY PARTY BLONDIE BROMSKI BROT CABARET VOLTAIRE CAMOUFLAGE CHRIS & COSEY CLAIR OBSCUR CLAM OF XYMOX CRASH COURSE IN SCIENCE D AF DEAD OR ALIVE DEPECHE MODE EDITORS ERASURE EURHYTHMICS EXECUTIVE SLACKS FAD GADGET FISCHESPOONER FRALIPPO LIPPI FRONT 242 GANG OF FOUR GARY NUMAN GRAUZONE INTERPOL JAPAN JOHN FOX JOY DIVISION KAS PRODUCT KILLING JOKE KRAFTWERK LIAISONS DANCEREUSES LADYTRON LOVE & ROCKETS MALARIA! MARQUIS DE SADE MINIMAL COMPACT MISS KITTIN MODERN ENGLISH NACHT UND NEBEL NEW ORDER NITZEREBB ORCHESTRAL MANOEUVRES IN THE DARK PAUL HAIG POESIE NOIRE PORTION CONTROL PROPAGANDA PSYCHEDELIC FURS PUBLIC IMAGE LIMITED PULP SECTION 25 SEVERED HEADS SIGLO XX SIMPLE MINDS SIDUXSIE AND THE BANSHEES SNOWY RED SOFT CELL SUICIDE TALK TALK TALKING HEADS TAXI-GIRL TC MATIC TEARS FOR FEARS THE B-52'S THE CARS THE CASSANDRA COMPLEX THE CHURCH THE CURE THE HUMAN LEAGUE THE LORDS OF THE NEW CHURCH THE NEON JUDGEMENT THE NORMAL THE PASSIONS THE SISTERS OF MERCY THE SMITHS THE SOUND THE STRANGLERS TRISOMIE 21 TUESDAYMORNING ULTRAVOX VIRGIN PRUNES VISAGE WIRE X-MAL DEUTSCHLAND XTC YAZOO

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IN EXTREMO

Who doesn't know In Extremo? It's a hard working band, huge in Germany and for years reaching out... Soon enough they will land on the Shadowplay festival and start a real party. We had a nice chat with one of them...

shadowplay
13-14-15/07/2012

Hello, this is Kay, the bass player from In Extremo. I try my very best okay? Years ago we had the idea to combine modern rock with elements from the medieval music, because some of our friends were playing on medieval markets here in Germany every weekend. The most important thing for us was to make music with friends. We tried some songs and we started In Extremo. That is the short version, actually we needed 2 years to come around with this idea. We also have to make the bagpipes for ourselves, because all the bagpipes you can buy are not loud enough for a band.

Most of the older songs you bring are sung in their original language, is it hard to sing in different languages and which one (the song and language) was the most difficult and why?

Actually you have to ask our singer, but of course, some of the lyrics are very hard to sing. One of the most difficult songs was "Le Or Chiyuchech" from the album "Sünder ohne Zügel", it's a mixture between Hebrew and Yiddish.

You are a bass player, where did you play before?

I played with a lot of different bands, but only one of them was very famous in (East) Germany. The band was called Freygang and was really the biggest underground band between 1982 and 1986. But all our lyrics were in German and we lost our licence as a band. It means for us it was forbidden to work as musicians. We've got banned from our profession, we get a occupational ban. In East Germany you need a kind of license to play until the wall came down in 11/1989.

And what are your personal influences? As you said there are 7 different people, with as i understand: 7 different influences

Yes, 7 different influences, why not? Actually more than 7... We are always moving forward... But your own influences depend on time. I like a lot of different musical genres, I like good German lyrics, but I also like the English music scene from Kinks to Noël Gallagher, I like classical music, Asian folk music, Jazz, the new record from Van Halen – but also Neil Young, Motörhead, Jimi Hendrix and a lot of the hippie stuff from the 60ies and the Eels, Muse... It has to come from the heart. I think if you want to be a good musician you have to be open minded. There is only good or bad music, isn't it?

Here in Belgium it is a bit difficult to find your latest album, so please tell us more about it ...

It's a little bit hard to find our albums outside of Germany, Austria and Switzerland. Our record company makes a good job in these countries, but they also have the right for distribution in a lot of other countries. That's really a problem for In Extremo – but we try to change some things. It's not so easy, believe me. But it's also hard for me to explain an In Extremo-album, I have not enough distance to evaluate my work. If you like the band then you'll love the album – it's the best album we've ever made!

Why the idea of using the old plane on the album cover (what kind of plane is it)?

It's a crazy plane, but it works! The idea was to find a thing that can be a symbol for the lifestyle of In Extremo. Travelling (or to be on the road) is very important for the band, but a plane means also freedom and independence.

I love 'Viva la vida' (and again it has nothing to do with Colplay, right?), it has a positive vibe, but what is it really about?

"Viva la vida" is also a typical song about our lifestyle. We always think positive, we love to play music and to party with friends and we are looking forward. It's also a song about drinking and the day after – but we have no regrets.

You will perform at the Shadowplay festival in July, in Kortrijk, what can we expect (fireworks, for sure)?

I hope we have enough time and space to bring the whole show on the stage. But the most important thing of the band is the music, not the fireworks.

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32CRASH

BODYBEATSFEST

*32CRASH has released a new album 'Y2112Y',
a perfect alibi to interview someone
I follow since ages (JL De Meyer).*

What do you think about 32crash being the natural heir of Cobalt 60 (why did you have to put an end to Cobalt 60)?

Dominique Lallement and I agreed to stop working on C60 together when, after not being able for years to finish a single song we both liked, we discovered that we no longer agreed about what we wanted to achieve in this band. On the other hand, I don't see much of a parenthood between C60 and 32C – except for the fact that they have the same singer, are both electronic and have a number in their name.

If I take a look at the subjects, style and so on I can't stop thinking about the last song on Cobalt 60 'That Day... We Will Leave The Earth' (Twelve)...

I wrote 'That Day' with Robert Wilcocks with the idea to evoke a sort of future global spiritual elevation. In 32CRASH we state the exactly opposite evolution, and I don't even think that That Day was totally representative of C60 general orientation... C60 was in a way very naïve and optimist.

Do you feel the need to wake us all up with calls like on 'A Tiny Foil Of Oil'? What is the correct story of this song?

I read a report (and saw a few videos) about recent petrol rains in the Mexican Gulf : people said that it rained petrol, and that the rain covered entire fields with a sort of petrol film preventing the vegetation to breathe and killing it. This seemed exceptional, but I just thought it might become usual and ordinary in the future, and made a song out of it. In my mind, it is just a snapshot of the world showing where we might be 100 years from now : today ...

Do you think our children can save our planet? I personally don't think we can. What can we do about it, knowing decision makers see first dollar signs and most of the time forget our planet and the fact we are exploiting it.

I used to think that the younger generation were wiser than ours, but the more I see them at work, the more I feel they are as bad as - or perhaps even worse and more blind - than ours. I see individualism and materialism rise everywhere, and they are the worst enemies of mankind and harmony.

Is 'Kryptonically Yours' a joke about superman? Can you give us some more details about the lyrics?

This song is about the comments an alien commander makes while his troops attack and destroy a human space colony. There is another on the album presenting the same situation from the humans' point of view.

Do you still hate ipads, earplugs and co? Now you can even listen to music on mobiles & I know you told me once you hate the loss of quality or did you find something that gives you what you need? Not all new technology is good, but what did you discover lately that you love?

I listen to less and less music with the time. I moved to the countryside 2 years ago and never reconnected my home hifi system. I like the fact that I can take my home studio and an entire library with me everywhere in a small backpack.

Referring to the song 'The Man Who Came From Later': what would you change in the past and why?

If there is one thing we should change it's the crusades. When men departed to the crusades, they put the women in convents to prevent them from cheating on them. That's when women started to read and to write. From there on, it all went downhill.

According to most idea's we won't survive 2012. You choose to pick out 2112, any reason?

We describe the world in 2112, which is rather optimist. Mankind survived disasters many times, and will do so in the future.

Filip VAN MUUYLEM

photo © Marquis(pi)X



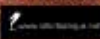
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THE ARCH

BODYBEATS FEST

In some weeks there will be another edition of Bodybeats at Antwerp. Apart from bands like A Split-Second or Parade Ground, the festival also welcomes The Arch, who just have a new album out on Echozone. Come on, Pieter, tell us everything!

You are a band that has been in the running for quite some years, what has changed?

Each member has its influences and contributes to the songs. What has changed the last years is our commitment. More than ever, we believe in what we do, and in what we and our music stand for.

Lots of bands use the word "evolution" which terrifies me as evolution mostly means going backwards quality wise. How's that for The Arch?

The actual sound of The Arch is still there but if we wouldn't have used new techniques and new influences we would have stagnated. Evolution for us is the urge to get better. To improve our sounds, songs and performances, that's our biggest aim now. It's great to notice our fans still like the old tracks, but we feel that they also appreciate the new songs. Evolution doesn't mean getting rid of our old stuff, but taking the best of the past with us, to create new and better songs.

We can't say Belgium was nice for The Arch. I mean, you were better known in other countries! I know that time heals all wounds but I guess it must have made you bitter as well.

We had and have a great time abroad and of course we hope Belgium will follow but it is not our major concern. We played at Bimfest a few years ago, we filled the ballroom of Vooruit last year and we will be at the next Bodybeats festival. We are certainly not frustrated about the Belgian public. We have some loyal fans in Belgium, and we love them!

You're on Echozone now. The ideal label to be at?

For the moment we're very happy with Echozone. They take good care of the promotion and distribution of the new album, and we have artistic freedom.

That cover reminded me of Boy and War by U2. A young boy that's staring at us.....

I see what you mean but in fact this is a very old picture of a nearly deaf young boy hearing for the first time thanks to one of the very first hearing aids. It's not a fake picture, it's a real emotion. In his eyes we can see the wonder, but also the fear from this first sounds.

That album came with The Arch Of Noise. How does that feel when you're having a compilation album out?

In fact it's not the first compilation album. In the nineties there were two compilation albums on German record labels, but we made a new one because they were sold out. A compilation album also makes you reflect on your past. "The Arch of Noise" is our own selection and our reflection.

I mean it with respect, but you're not exactly a young band. Would you have the guts to do it all over now, in times where the music industry is completely dead?

Is that so? Is the music industry dead? New media open new doors. You have to learn to work with these media. We do exist for a long time but often it feels like this is a new beginning.

You soon will be at BodyBeats 2012. What can we expect?

New songs, mixed with old songs, on a bed of strong electro-beats, sequences and guitarwaves. The Arch @ its best...



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DARK SPY

PUERLO
WAZ



HANIN ELIAS

Once bloody Roger Whitaker sang what he would do if he were a rich man, sometimes in my sick fantasies I imagine to whom I would give a statue. I know, everyone has to have a fantasy but in my dream there are not many statues to give away but Hanin Elias would have one. Peek-A-Boo is more than proud to present you: Hanin Elias.

Dear Hanin, to me you mean a lot but can you tell us how you see Hanin Elias in that thing called music industry?

puuuuh...I failed in the industry, I was always too human and too nice to survive and get a piece of the cake. I guess, I don't like pressure and authority very much, I'm bad in mathematics and too romantic and rebellious to have success in the way that the business wants you to function. I just need to live from day to day and without long-term strategies in my head that pull me to the top. I just do what I feel and that makes me unpredictable for the music industry. I don't respect the box in which they categorize my music and my name, I always change and then they can't sell me anymore.

Once you weren't that satisfied with it as you decided to make a break. How come and what did you decide to return on the front, Hanin?

Yeah, I was sick of how I was supposed to be turned into a slave for contracts that I signed, I moved away to French Polynesia for a while and became free, didn't do anymore music until the contract ran out, but I need to do music, it's my destiny and I'm back with "Get it Back" and confront people with my unpredictable being :)

The music industry changed a lot. Some say it's a revolutionary, what does a revolutionary like you think about the so called freedom?

They will take it all back and put new restrictions on it. As long as they find ways to take our money they will do it and we have to find ways to get it for free again. So many songs are not listenable on Youtube because of restrictions, that's a bore. They shut down the free movielinks and also they will observe our musical taste. Where is the freedom in that? Our computers track us down wherever we are.

Even if you have a solo career, people will still say Hanin out of Atari Teenage Riot. Never got bored of this?

It sometimes bores me because I moved on. I'm not in Atari Teenage Riot anymore, I still like the songs and messages we had for the time we existed, in the formation I was in, the messages, the power and the style were very important for me in the 90s. I liked it when it was still chaotic and alive, when there was real rage and resistance! Now everyone has access to all the information and I see my mission in Atari Teenage Riot as completed.

You went to French Polynesia, that seems like an enormous contrast between the industrial Berlin and the exotic paradise that Polynesia is, not? You wanted that silence? I mean Hanin Elias and silence is something I can't connect.

It's not the silence that I wanted, just a different structure, a different way of existing. I think life is like school for the soul and I needed to discover something else for myself. I learned how to fish and plant gigantic potatoes, I lived off the land and learned French and some Tahitian, discovered a new way of thinking and a new mentality. It was magic and gave me my power back but also transformed me. I felt numb and sucked out after all these years of living in our heartless world, where everything that counts is being cool and successful. I wanted to be something else.

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

I would say "Pet Sounds" from The Beach Boys but also Chameleons "Script of the bridge" but it changes all the time...

Do you have a special message to our readers?

Oh see the birds, they don't seed, they don't harvest...but still they have everything they need...refuse the rat race :)

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le fantastique.

T.A.G. Brussels

30/06/2012

20:00

night XXXV



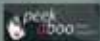
Hanin Elias (ex-Atari Teenage Riot)
(d - not wave grm)
Les Panties
(b - post-punk)

00:00 : wave afterparty DJs: Yeti Popstar | X-Pulsiv

10 euros (fnac) / 13 (doors) / 5 euros afterparty

T.A.G. - rue Marie Popelin straat Passage Rogier - 1210 Brussels

Infos: www.lefantastique.net



THE BEAUTY OF GEMINA - Iscariot Blues (CD) (Danse Macabre)



After 3 albums and a great show at Shadowplay, The Beauty Of Gemina are back with this 4th album. Michael Sele, the charismatic producer, singer and multi-instrumentalist, leads us again into his dark world of depression, death and religious obsession. He sings like a softer Andrew Eldritch and the music is pure gothic rock. "Voices Of Winter" evokes Killing Joke, "Badlands" has a bluesy feeling and "Stairs" is a beautiful song full of melancholy. In "Dark Revolution", Sele predicts an cultural & social paradigm change. After the club-oriented "Seven-Day Wonder", the last track, "Last Night Home", is a long downfall into darkness, which ends with the words "And We Will All Die"... Clearly one more gem from our Swiss friends! [PB]

THE EDEN HOUSE - Timeflows (CD) (Jungle Records)



Two years after "The Looking Glass", The Eden House is back with a long awaited EP and with their signature of gothic rock with glittering guitars, deep bass and heavenly female vocals. The new resident guest singer, Valentine, sounds a bit like Julianne Regan and it works perfectly on "Neversea". "Into The Red" features also Amandine Ferrari and sounds a bit like "God's Pride" or "Sin" from "Smoke & Mirrors". "Timeflows" is a long track in the style of the progressive songs from Fields Of The Nephilim, with Tony Pettitt's typical staccato bass riffs. The song develops into a dark and hypnotic sonic landscape. So, if you like All About Eve, Evi Vine, Fields Of The Nephilim, the Mission and this kind of music, you should rush and buy this EP! [PB]

THE FALL - Ersatz GB (CD) (Cherry Red Records)



Anyone who sings "I'm so sick of Snow Patrol" deserves our attention, particularly if it's Mark E. Smith. The fave band of John Peel has delivered their 29th studio-album and as all Fall-fans know very well, their days of melody are over. The previous album was a piece of chaotic noise and this is the path that Smith and his comrades keep on following. The Fall still offers cynical punk for punks who never cared about mohawks, kicking ass with heavy boots. Is this their best album? No. One of the best albums of this year? You bet. It's chaotic rock and roll for psychotics, but I like it! Teeth and hair are gone, the ANGER remains! [DB]

VARIOUS ARTISTS - Till Dawn Do Us Part / BE (CD) (Dead By Dawn)



Low and menacing skies over Belgium ... Dead By Dawn, known for its excellent compilations, has released a Belgian edition! "Till Dawn Do Us Part / BE" offers an interesting mix of (mainly) Electro, EBM, Industrial and Gothic. 14 great songs and only 3 disappointing ones: The Belgian (/Italian) hordes dance to victory once more! "Till Dawn..." is limited to 300 copies and was released on February 25th, 2012. Vive la Belgique! Featured bands: Psy'avia / Mono Electronic Density / Texas Trauma / Intens / Hedera Helix / Mirexxx / Anamorphosis / Obverse Reality / Story Off / Organic / Perverted By Language / Star Industry / Erato / Ahràyeph / The Marchesa Casati / Lost God and Tying Tiffany. [DP]

TICKETSALE STARTED!

A black and white photograph of Anne Clark, a performer, holding a microphone and singing into it. She is wearing a dark jacket and has her hair styled in a short, messy cut. The background is dark, and the lighting is focused on her.

anne
clark

FRIDAY 23.11.2012

VOORUIT-GENT

DOORS: 21H - INFO: WWW.NEW-WAVE-CLASSIX.BE - TICKETS: VOORUIT + FNAC 

EMBERS

shadowplay
13-14-15/07/2012

One of the most interesting acts due to perform at the upcoming Shadowplay Festival is EMBERS. Surprising the world with a stunning debut EP, we decided it was more than time for a talk with the masterminds Pieter Nolf and Steve Desmadrijl.

Hi Pieter and Steve, can you give us a little Embers introduction and tell us, how did it all start?

Pieter: Hi there, I write all lyrics, sing, conjure up odd guitar riffs and weird percussion patterns. I got to know Steve years ago through his former band Ozzma. They played on the second edition of my festival on TWen!, and we kept contact. He liked PIA fRAUS and I liked Ozzma, and when both bands died some years ago we thought it was time to blend our musical ideas and soon the first EMBERS song Swamp Thing was born.

Steve: To me the beginning of a new music project is like drifting down a path you haven't seen before. When I decide to work with a new partner in crime I find myself trying to explore new depths of sound to create whatever I feel is original and fresh. Sometimes that leads to music only a handful of people can enjoy, but with EMBERS we found a sound that's not easily affected by specific genres, only personal taste and feeling.

Your fantastic debut EP Lichtzwart has just been released on Hospitalfood Records. Did it turn out how you wanted?

It certainly did. Robin Degroote really did a great job. The label has existed for some years now, but mostly released CD-R's. Lichtzwart is the first official release, so it was quite the adventurous journey we embarked on! Robin gives us complete artistic freedom; initially he wants US to be perfectly happy with both the songs and the artwork.

You have quite a unique sound, difficult to label. I mentioned Princess Tynmeat and Sigmund Und Sein Freund in my review. What are your main influences?

Pieter: SUSF are a big influence to me; I really like their sound and they're a highly underestimated Belgian band as far as I'm concerned. And there's Swans as well, or even Lhasa De Sela, Mike Patton, Killing Joke, Novy Svet, Primus... And of course Pixies and Nirvana really taught me to write songs in a simple but effective way. I'm not that skilled as a musician, but I always work from a brutal gut feeling. What I write is simple but honest. Combined with Steve's technical know-how, it's fireworks!

Steve: In EMBERS I see myself as The Wizard Of Oz who makes things happen. I pull the handles and push the buttons, and because of that I tend to recreate certain ways of sounds I like in existing music. I don't let bands influence me at all. I just try to make the guitar, drums or whatever instrument sound exactly like I want. Combined with Pieter's own influences and experience, that's our magic. One plus one equals three, if you know what I mean.

In some tracks you sing in West-Flemish dialect. Is it easier to write a lyric in your mother tongue or did it just sound better?

We started off in English actually; the last song on the EP – Swamp Thing – is the living proof. After that one we started working on Metrognome, which has a rather unusual rhythmical pattern. I remember some rehearsal thinking about how the hell lyrics would fit in that ugly little bastard, but then I started counting along with the song, to help me get into it and just there and then, another piece of the puzzle fell to place. The counting just sounded way too cool not to use it... and so we decided to record it and use it as a lyric haha. Writing in my own dialect helps to give a song a pure and authentic feel. It's not always easy to make our dialect sound poetic, but lyrics are quite an important part, so I invest a lot of time in moulding and shaping the words.

You also covered Fad Gadget's Insecticide. Did you get any reaction from his family?

Yes, well, we know that his wife and daughter listened to our adaptation, liked it, and gave their permission, so that put a big smile on our faces; especially on our label manager Robin's face, since he is a huge fan.

In July you will be one of the guests at the Shadowplay Festival in Kortrijk. What can we expect?

Pieter: We'll try to present the Lichtzwart songs as interestingly as we can. We also hope to have 2 new ones ready as well.

Steve: I leave all options open except failure. We are so steeply growing as a live band it's sometimes frightening how our sound keeps evolving in ways we never intended in the first place but can't do without anymore. I can't wait to find out where we will be as a band when we play at Shadowplay.

Thank you for the interview, good luck with EMBERS and we look forward to seeing you at the Shadowplay Festival!

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THE JUGGERNAUTS



Belgium has given us several great electronic bands in the past. With The Juggernauts we can add another to that impressive list. Opening the second day of the Rewind Festival in Ghent on the 7th of April will be their first live performance ever. So we decided it was a good time for a little chat with the Juggernaut duo.

Hi guys, can you introduce The Juggernauts to us?

BORG: Hello! We are The Juggernauts!... Will that do? :) Ok, Ok... I'm Peter, known better as (DJ) BORG, or the hard of hearing 'soundguy' from numerous bands like The Neon Judgement, Dive, Sonar, Absolute Body Control etc... I started my musical career on my 17th as a resident DJ at The Phantom, a club north of Antwerp, that my brother and I ran for a couple of years from the mid 80's on. We organized gigs for Insekt, The Klinik, and more... Most of them became best friends and still are to this day.

Glenn: The Juggernauts is a concept between Peter and myself. I was really into the idea of making Belgian EBM and I like Peter's vision, Belgian's have got a certain virus in our blood to produce music in this kind of genre.

How did it all start?

BORG: Glenn and I met in the summer of 2010 after a Neon Judgement concert in Germany. At that time I was pretty frustrated because only weeks before I was forced to choose between two friends. Not that the choice was difficult because by asking such a decision of me, it was clear he wasn't a real friend of mine. But still, it was a painful moment because I had to abandon a dream, one in which I invested a lot of blood, sweat and tears between 2004 & 2010. Anyway, I desperately needed a new outlet for my own creativity and ideas and was telling Glenn how hard it is to find like-minded people. A few days later Glenn called me and invited me to his studio. Being a brilliant and open minded studio machinist he knew exactly what I wanted after only a few minutes! I think we wrote our first track Phoenix that day, in only a few hours and starting from scratch.

Glenn: Well it started backstage actually (of course), indeed after a Neon Judgement show ... :-)

The only track you shared with the world so far is Phoenix. A real kick in the face electro track which will please the Portion Control fans I think. Will the other tracks go in that direction as well?

BORG: Thank you for the compliment! Phoenix was indeed released by Out Of Line and is the only song released so far. Out Of Line boss André asked me at the Kinetik Festival in Montreal how I was doing?(after having to abandon Vomito Negro), and I told him I recently started a new project and our first song was recorded. When I arrived home from Canada there was an urgent email from Out Of Line, please send your track today! We want it on the Awake The Machines Compilation Volume 7!

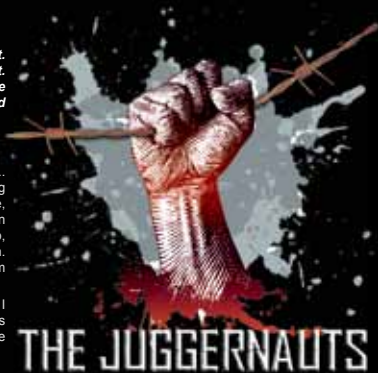
As far our direction concerns, I can only say we make the music that we like ourselves. I grew up with it and danced for hours and hours on music from Front 242, Portion Control, The Klinik, Skinny Puppy, Nitzer Ebb, KMFDM and so on. So don't expect us to play acoustic guitars, flutes or bagpipes and we will also not claim we have come up with a brand new style and sound!

As you're performing some gigs soon I presume there's an album on the way. When will it be released and on which label?

BORG: At this time we are concentrating on getting our shit together for our first live gig ever. We hope to have the album ready before spring. It will be released as a physical album, and although we all know it's not easy, these days, to get any hardcopies sold, I believe it's one of the duties of a musician and artist, to believe and fight for something you believe in, rather than to give in to the greed of the disrespectful music collector who doesn't give a fuck about who made the song, who you are or how your band is named and how you get by. So even if you may only have one loyal fan left, one who respects you and one who actually wants to buy your album, you should give him the satisfaction and opportunity to do so. And since you are already the second one to ask, we must proceed! :-)

What's on The Juggernaut agenda for 2012? **BORG:** Our first album of course and gigs! As many gigs as possible, before the world ends! So Berlin, Paris, London, Amsterdam, Rio De Janeiro, San Paulo, Moscow, New York! Just say when! Now seriously, we have another show confirmed on the renowned Industrial Boom Festival in Budapest on April 28 with Front 242 and more requests are coming in as we speak!

Glenn: Peter, are we really playing after front 242? For some reason I'm feeling kind a sweaty :-)



KMFDM

KEIN MEHRHEIT FÜR DIE MITLEID



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- 06.04 REWIND-EASTER-FEST (DAY 1) @ Vooruit, concertthall, GENT [BE]**
Project Pitchfork, Clan Of Xymox, Chameleons Vox, The Beauty of Gemina, Cassandra Complex, Department S, Schmutz, Erato + after-party
- 07.04 REWIND-EASTER-FEST (DAY 2) @ Vooruit, concertthall, GENT [BE]**
DAF, Covenant, The Neon Judgement, Crash Course In Science, Sigue Sigue Sputnik, Absolute Body Control, Radical G, The Juggernauts + after-party
- 07.04 BLIZARK: OMOROCA @ La Bodega - Salle des Lustres, BXL [BE]**
DJ'SDJ's: MaestrO, Drakks and Special Guest: Simon from Slimelight London
- 12.04 EMILIE AUTUMN @ VK* Brussels [BE]**
- 14.04 VAMPIREPARTY LIVE 2012 @ COStA, Antwerpen [BE]**
- 14.04 JOY DE VIVRE + BOILERMEN @ Godsheid (Hasselt) [BE]**
- 14.04 80'S CLUB CLASSIX PARTY - PURE NEW-WAVE! @ The Steeple, Holstraat 67, Waregem [BE]**
- 18.04 SOAP & SKIN (WITH ENSEMBLE) @ AB, Brussel [BE]**
- 21.04 MARQUEE CLUB @ zaal Noorderterras (groundfloor), Jordaenskaai 27, 2000 Antwerpen [BE]**
- 21.04 DARKOTHEQUE TAKE#5 @ Windows, Rue Ph. de Champagne, 1000 Brussels [BE]**
Acoustic showcase with Isabelle (Breath Of Life), Didier (Texas Trauma), Gian (Freaks), Emélie (Psy'Aviah), Yvan (de Volanges) & Blackmarquis, followed by a party with dark music.
- 27.04 SEAWAVE II @ Staf Versluyscentrum Bredene [BE]**
The Breath Of Life / Der Klinke / Thieves of Silence / Northern Sadness / Perverted by Language
- 27-29.04 ANTHINOISES @ Anthisnes [BE]**
Faun, Gjallahorn, Keltia, Celkilt, Red Cardell, Dunkelschön, Yew, Perry Rose, Gillie Mc Pherson
- 28.04 NEW-WAVE-CLASSIX PARTY (SPECIAL LADIES EDITION) @ Vooruit, balzaal, Gent[BE]**
100% retro new-wave-classix and 80's synth-pop FREE ENTRANCE FOR ALL LADIES BEFORE MIDNIGHT
- 03.05 KILLING JOKE + The Icarus Line + The Crying Spell @ Vooruit, concertzaal, Gent [BE]**
- 03.05 DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
- 05.05 BODYBEATS FEST 2012 @ Zappa - August Leyweg 6 - 2020 Antwerp [BE]**
A Split-Second, 32 Crash, Neon Electronics, Parade Ground, The Arch, Qek Junior, True Zebra
- 09.05 AROMA DI AMORE @ AB, Brussels [BE]**
- 12.05 NIGHT OF DARKNESS >> 90'S - EARLY '00 REUNION @ The Steeple, Holstraat 67, Waregem [BE]**
- 12.05 COLLECTION D'ARNELL-ANDREA + A Challenge of Honour, Skeptical Minds @ Magasin 4 [BE]**
- 12.05 BUNKERLEUTE - LADIES IN BLACK @ Albatros - Brusselsestraat 15 - Leuven [BE]**
A dark night with special attention to female gothic, electro, wave, industrial & neofolk.
- 13.05 TERROR BIRD @ Kinky Star [BE]**
- 16.05 STUBRU WAS HET NU 80-90 OF 2000 ? @ Vooruit, concertzaal, Gent [BE]**
- 17.05 GRIMES @ Botanique, Brussel [BE]**
- 17.05 AND ALSO THE TREES + THIEVES OF SILENCE @ Magasin 4 [BE]**
- 19.05 CLUB NEW WAVE - EPISODE 5 @ Bodega, Brussels [BE]**
Pure 80's and new wave classics party ! 2 rooms, 2 sounds, 5 dj's !
- 19.05 DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
- 28.05 WAVE GOTIK TREFFEN @ Leipzig [DE]**
- 10.06 AUSTRA @ VK, Brussel [BE]**
- 14.06 PAUL WELLER @ AB, Brussels [BE]**
- 16.06 THE BREATH OF LIFE @ LE MAGIC, Jambes [BE]**
- 15-16.06 ZITA ROCK FESTIVAL @ Berlin [DE]** Evanescence / ASP / Saltatio Mortis / Mono Inc. / Zeraphine / Staubkind / ...
- 21.06 SHE WANTS REVENGE + THIEVES OF SILENCE @ Zappa, August Leyweg 6, Antwerp[BE]**
- 23.06 5 YEARS BLACKFIELD FESTIVAL @ Amphitheatre - Gelsenkirchen [DE]**
Salto Mortis / Combi Christ / Agonoize / Hocico / End Of Green / Faun / Eric Fish / Dreadful Shadows / Grendel / Culture Kultür / Pak! and many more
- 23.06 New Wave party IX - Hang the DJ @ zvette zaal Moorsel [BE]**
- 30.06 FANTASTIQUE.NIGHT XXXV @ T.A.G. - Brussels [BE]**
Hanin Elias (Atari Teenage Riot) (d - riot wave grml) | Les Panties (b - cold wave)
- 07.07 DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
- 13-15.07 SHADOWPLAY 2012 @ XPO, Doorniksesteenweg, Kortrijk [BE]**
- 21-22.07 Amphi Festival @ Köln [DE]**
- 18.08 KMFDM - AMNESIA TOUR 2012 + AMBASSADOR 21 @ Zappa, August Leyweg 6, Antwerp [BE]**
- 01.09 DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**



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Future Noise



Front 242 founders Dirk Bergen & Daniel B focus with their new brainchild Nothing But Noise on the forefathers of electronic (dance)music, more ambience, less beats.

DINE ON ASHES

ON BEING SANE IN INSANE PLACES
Selfreleased



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Rent A Dog



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