



**RED LORRY**  
**YELLOW LORRY**  
**ARBEID ADELTI!**  
**SUICIDE COMMANDO**  
**THE KLINIK + DIORAMA**  
**EMPUSAE + LINEA ASPERA + TERROR BIRD**  
**GHOST & WRITER + FOLK NOIR + C-LEKKTOR**  
**THE BEAUTY OF GEMINA + DESIDERII MARGINIS**  
**LEGENDARY PINK DOTS + RASTABAN + DARK POEM**



# WWW.WOOL-E-SHOP.BE

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

## WOOL-E-TOP 10

Best Selling Releases  
(Jan/Feb/March 2013)



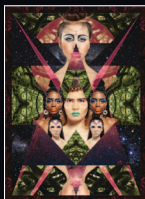
1. **THE KLINIK**  
Eat Your Heart Out (CD/LP)
2. **FRONT 242**  
Transmission SE91 (LP)
3. **:CODES**  
All The Tragic Heroines (MLP)
4. **MAKINA GIRGIR**  
Torment (LP)
5. **NITZER EBB**  
Basic Pain Procedure (LP)
6. **VARIOUS ARTISTS**  
Radionome (LP)
7. **IN DEATH IT ENDS**  
Manifestations (MLP)
8. **-Y-**  
Horizonte De Sucesos (LP)
9. **VARIOUS ARTISTS**  
Romance Moderne (LP)
10. **THE KVB**  
Immaterial Visions (LP)

## WOOL-E-TIPS

No Wool-E record-tips in this issue,  
but some advertisements  
(ain't that what all this space is about?)

Recordstoreday  
@ Wool-E Shop  
with instore gigs by  
True Zebra  
Sol 19  
Lizard Smile

\*On 20 April there's Record Store Day, the international high day for indie-shops and record-collectors. We as Wool-E Shop will of course take part in this event and will open our doors not only on Saturday 20 but also on Sunday 21 April. You will find some exclusive releases, fun, drinks, tidbits, music and instore gigs by Sol 19, True Zebra and Lizard Smile. Check our site and/or facebook for more details.



\*On Friday 15 March Frauduleus opened its doors, if you live in Rotterdam or surroundings just have a look, they're very nice people. Frauduleus is shop for all things vintage and art. You will also find a small selection of Wool-E's records in their shop.

Every Friday there's an activity ranging from lectures to filmnights and workshops. Frauduleus: Josephstraat 5-7-9, 3014 TE Rotterdam, Netherlands

The Wool-E Shop - Emiel Lossystraat 17 - 9040 Ghent - Belgium  
VAT BE 0642.425.654 - info@wool-e-shop.be - 32(0)476.81.87.64

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Bunkerleute

Frédéric COTTON  
Le Fantastique

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Ward DE PRINS

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Ward DE PRINS

# Rastaban

*The multit talented people from Rastaban will perform at Trolls et Légendes, 30th of march 2013 in Mons. If you don't know them yet, this interview will tell you all... Mich Rozek (drummer) was so kind to answer our questions.*

## What does Rastaban mean?

It comes from an Arabic expression meaning "the serpent's head", and it's used to name the star also called beta Draconis, in the Draco constellation. This star is situated at the place where the eye of the dragon-serpent is represented in the tradition. We were searching for a name with a symbolic and mythological value but with a certain universal level. A funny aspect is that the day we decided to keep that name for the band, was also the start of the year of the Dragon following the Chinese calendar. We liked the coincidence very much.

## Your music is well balanced with influences from the folk world coming from all over Europe and even with some Arabian influences or am I wrong?

Well, there's one song where this Arabic influence is quite obvious, "Desert". For the rest, our sources are mainly European, Celtic and Nordic traditional music, medieval tunes from France, but also old Slavic songs and even Balkan-gypsy trads. But even rock or even metal influences can be found in the way we play our songs and the energy of the band, despite the fact that we're an acoustic band. Besides that, there's a certain tribal groove you can find back in every song we play. It's kind of "primitive" and very universal, and this is why we called our "style" Tribal Folk, as a label seems to be necessary to define your music. The roots of tribal energy combined with the vibes of the Folk music. In the end, we could certainly be more categorized as a powerful World music band than a traditional Folk band.

## You have been to the Trolls et Légendes before, can you explain to the people who haven't been there before what to expect and how it was for you?

Some of us have performed at every edition of the festival, with different bands. It's a big family gathering for us, also because it takes place in our native region. It's the opportunity to see many friends again and to have a very good time together. Besides that, it's the greatest fantasy event in the French speaking part of Europe. All aspects of the Fantasy worlds have their part in the event, a lot of great writers and illustrators are coming, great bands that you normally never get to see performing here, and the atmosphere itself is great. From all our stage experiences, we can say that it's one of the best audiences you can get as a musician.

**Right now you are working on a new cd, what can we expect? Any special guests, a new sound, record company?** We started the recording of the studio tracks a week ago. We also selected some live tracks recorded during our gig in the Qbus Club in Leiden (NL) last December. All the studio recording and the mixing of the album are taking place in the home studio of our fiddler, Steph (Stephan Késenne). It's also the place where we're practising. Steph is taking care of all the recording and mixing aspects, he's really amazing, as he learned everything by himself. He also did the mix of the album we released with our previous project. His feeling is really great, and it's really an opportunity for us to be able to work in our rhythm without any kind of pressure. It will be a complete autoproduction, no label or record company involved.

## To end this interview, what can we wish for you?

Beautiful opportunities, wonderful moments to share, fulfillment, inspiration, and the most important: still having so much fun playing together.

Filip VAN MUYLEM  
photo © Niiv Photography

WWW.NEW-WAVE-CLASSIX.BE PRESENTS

2 NIGHTS OF DARK PLEASURE



# REWIND



# FEST

## 2013

# VNV NATION

# WELLE:ERDBALL

# DIARY OF DREAMS

# THE NEON JUDGEMENT

# INVINCIBLE SPIRIT

# VOMITO NEGRO

# RED ZEBRA - THE KLINIK

(FAREWELL SHOW - LAST CONCERT)

# SA42 - STAR INDUSTRY - PSYCHE

# LEBANON HANOVER - SIMI NAH - DER KLINKE

+ 1 more tbc + 2 AFTER PARTIES with ao DJ Luc Van Acker (REVOLTING COCKS/ARBEID ADELTI) + DJ Patrick Codenys (FRONT 242)

## FRI 12 & SAT 13 APRIL 2013

## CONCERTZAAL "VOORUIT" GENT (B)

ALL INFO + PRESALE: WWW.NEW-WAVE-CLASSIX.BE

# THE KLINIK

*With a new album just out, we could not help but ask Dirk Ivens a few things about the renewed Klinik. Marc Verhaeghen is also back again creating music with that old school Klinik-touch, but live it's Peter Mastbooms who is delivering the firework.*

**After the reunion at BIM 2003, you started playing regularly again. What was the trigger for making a new album?**

The reactions where so good after that reunion gig that we had a lot of requests to play more so we said why not. After 5 years we already talked about doing some new stuff and we started working on it and tried some things out on stage. But then Marc got sick, we put everything on hold and I concentrated on my other projects. People were wondering what was going on and I decided that we should work and finish it with the material we already had. So in the last months we picked up everything and suddenly everything fell into place.

**When you say you took the material you had and finished the album like that, do you feel it has been rushed? For me the album does not sound like an immediate classic like Sabotage or Fever. Quality yes, but the only really special moment on the album is the song "Stay" (for me that is).**

No totally not, everything was just "on hold" but then we realized it was no use to wait any longer to finish it. Of course everybody will have his favorites and regarding the reactions I read I can only say they are all different and that's only a good thing because we tried to create different moods and atmosphere. This album will grow like cancer.

**About the song Stay, what is it about? Immigration problems?**

With The Klinik we always found us a bit the outcasts in the music scene. A lot of people who see us with our leather jackets and bandages have unpleasant feelings because they can't see any expressions on our face. To them we say that we don't belong here and we keep our distance.

**The promo sheet says that this is The Klinik in its original line-up. That's not really true, is it? How are things going with Peter in the group?**

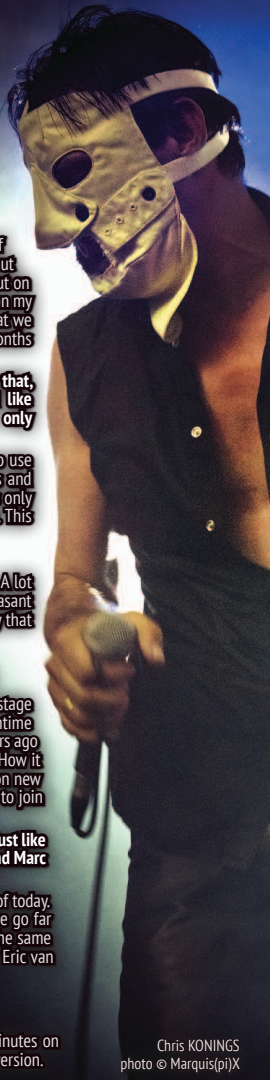
Because of Marc was not really feeling good, he decided not to perform on stage anymore, Peter became the second man beside me on stage but in the meantime we can say that he's officially the third member of The Klinik. It's been 22 years ago that Marc and myself put something out together, so it's back to the roots. How it will develop with Marc is anybody's guess, at the moment he concentrates on new music for The Klinik but we hope he recovers soon and that he will be able to join us again on stage soon.

**I don't really hear an evolution in The Klinik sound however, it still sounds just like it's 1988. No ambient parts like the Hands albums nor any of the 90's sound Marc was doing back then...**

We just wanted to pick things up where we left in 1991 but with the touch of today. For ourselves we make the songs we like to hear as real Klinik-fans. And we go far for that. Even the voice was recorded on tape, not digital, to achieve that. The same instruments, the same voice, the same spirit and a good mastering done by Eric van Wouterghem who was also a Klinik member in the past.

**Why the difference in the tracklist between the cd and the vinyl version? Which one feels best in your opinion?**

Simply because we divided the time of the tracks to get around 19'30" minutes on each side of the vinyl but the order we have in mind is the one from the cd version.



Chris KONINGS  
photo © Marquis(pi)X

## THE KLINIK



EAT YOUR HEART OUT

## THE KLINIK EAT YOUR HEART OUT

A legend returns!  
The first all-new album in the  
original line up since 22 years!

THE KLINIK



EAT YOUR HEART OUT

Also available as a  
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white vinyl edition!



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out of line

ROUGH  
TRADE



## ПАНКОВ

AND SHUN THE CURE THEY MOST DESIRE

The Italian Electro-pioneers are launching a sonic  
grenade comprised of EBM, Industrial, Pop, Minimal &  
an unbridled love for experiments!  
The time for being tame is over... be radical!

out of line

ROUGH  
TRADE



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## THE JUGGERNAUTS PHOENIX

Fat beats, devastating bass and sounds with  
the power of a Soviet tractor!  
EBM for the 21st century!

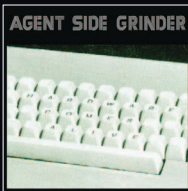


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out of line

ROUGH  
TRADE

## AGENT SIDE GRINDER - Hardware Comes Alive (CD) (Complete Control Productions)



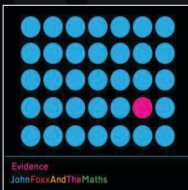
This is one of the bands I've been following since the beginning, as they really impressed me with their raw take on new wave and electro. They also experiment a lot. You can relive their energetic European tour with a few recent live outputs like this CD. I love the singer's energy and his brilliant voice! Sometimes he sounds like recalls Ian Curtis, other times he sounds as raw as Iggy Pop. Add some of the finest Suicide synth melodies and Hooky guitars and you've got yourself a groovy, sexy and relentless winner. Good songs featured off the Hardware album are "Look Within," "Sleeping Fury," "Rip Me" and "Wolf Hour." "Mag 7" is a very nice and even psychedelic minimal trip with its slowly developing analogue tune. I highly recommend Hardware Comes Alive! [CK]

## MESH - Automation Baby (CD) (Dependent)



After a few sessions I can say this album is a major hit! It has the energy, it feels sad when needed, angry when needed... It all feels so true and to conclude this intro: sounds like we all would love that the new Depeche Mode would sound like! I know from the first time I saw Mesh on stage that some people were saying it was a Depeche Mode rip-off, but the rip-off nowadays sounds better than the original... So no more words are needed! It's an absolutely must have and to end in the same style: we can for sure kick the people who still say that Mesh is a Depeche Mode clone! Mesh is simply Mesh!... and Mesh is after this album for sure delivering already one of the best albums of this year! [FvM]

## JOHN FOXX AND THE MATHS - Evidence (CD) (Metamatic)



Pioneer of synth-wave/new-wave back in the years 1977-1979 with his band Ultravox and later as a solo artist, John Foxx partnered with 'Benge' Edwards, a vintage synth wizard, in 2009, to create John Foxx And The Maths. After two widely acclaimed albums, the duo is back with 'Evidence'. Here again, you find the unique combination of analog synth sounds and mesmerizing vocals. The album is built around stark drum machine rhythms and the lead instrument, a 60s Moog synth. The title track features Luis Vasquez (The Soft Moon) and his typical post-punk psychedelia. 'Changelings' features Gazelle Twin's mysterious, celtic voice and Foxx's reverb-drenched backing vocals. No doubt: John Foxx and Benge Edwards demonstrate their leadership in updating new-wave and analog synth-wave to make them sound modern and extremely new! A true masterpiece. [PB]

## LINEA ASPERA - Linea Aspera (CD) (Dark Entries Records)



The band already split up. But, who cares about that? At the end of the day music is an eternal gift. Especially if it's made by creators of gorgeous minimal synthpop. Linea Aspera are (or better were) Alison Lewis and Ryan Ambridge. The duo were back then the talk of the day amongst various synthpop fans and once you heard one single track you know why. They're the ultimate mix of Sixth June and Martial Canterel. Dark Entries Records immediately got interested in the music of this duo from London. The rest is a bit history as they say, as soon after their debut (and sadly enough sole one) got released. The eight tracks featured on this album are perfect pop pearls. Sexy vocals added with excellent synths that have a very high 80's-feel. Music that's made for making you both happy and melancholic. [DB]

# M-N-M+L M+X-M+L

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SECTION 25 - INVICTA MAX  
MM011EP Hacienda Tracks - Out May!



FRONT 242 - TRANSMISSION SE91  
MM010LP Official Bootleg - Out March!



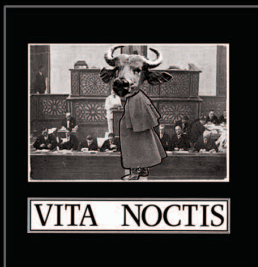
MM009LP 1984 Radio session + Extra's



MM008LP The never released 1989 album



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# LEGENDARY P I N K D O T S

*It sounds like a daily event, but The Legendary Pink Dots have just released their newest album Chemical Playschool 15 on the Italian Rustblade-label. There are no surprises, just an unique beauty. Why changing a winning team anyway?*

**Dear Edward, let's go back into time. You started out in 1980. That's more than three decades making music...**

It's odd to place myself back in the world of 1980 when even sitting here typing on a computer bordered on the unthinkable. Here I sit, with a stack of hard drives on the table containing thousands of albums from the last five decades, married to Alena, who is Russian, mobile phone switched off...

**The last year were not easy. There was the departure from Martijn and I read a manifesto of you in where you said it was hard to get gigs. And still you're not giving up, do you never get tired of it?**

How can anyone grow tired of a life that constantly throws up fresh challenges? It is harder to find shows these days, mostly because of the recession. Even so, it means more time for recording and perhaps that's an even greater joy. I was sad to see Niels and Marty leave, and happy to report that the friendship is still very much alive. But it meant a fresh start for the Legendary Pink Dots with Erik Drost rejoining, and there is a fresh energy about the band these days.

**Quite soon in your existence you decided to move to Holland. Why was that?**

I fell in love and followed my heart. Holland also looked like a promised land from the UK where Thatcher was exerting her evil influence. I'm back in London now and commute to The Netherlands every few weeks as the rest of the band is there, but it's possible because of those much maligned budget airlines.

**There are so many ways to describe your music, but who was influenced you?**

The truly psychedelic souls...Pink Floyd should be mentioned, Can, David Allen, VGGG, Pierre Henry...All played a role.

**Do you think it's possible that everyone can interpret The Legendary Pink Dots in his way?**

Absolutely Music and words should be a totality - a sum of the parts. That's why I can listen to an inspired band from Finland and love what I hear. I hardly speak a word of Finnish.

**Your newest album Chemical Playschool 15 is released on Rustblade. How did you get involved with them?**

They wrote to me just over a year ago. I liked their enthusiasm and passion.

**I somewhere read that these Chemical Playschool-albums are improvised songs, is that true?**

Partly, but Chemical Playschool 11, 12 and 13 was one year in the making. Sometimes I claim unfinished pieces and apply the final brush strokes, a voice and ten the mix.

**I want to finish with a question I always ask. What's your favorite record of all time and please state why.**

Hard one, but I should say "In the Court of the Crimson King". I heard it on the radio at a tender age and everything changed during those 9 minutes.

**A special message for the Peek-A-Boo readers could be?**

Never write that idea off as just a dream.



Didier BECU

NIEUWE NOR presents:

26/4

# REPOST! FESTIVAL

VRIJDAG 26 APRIL 2013

CHAMELEONS  
VOX 

RED LORRY   
YELLOW LORRY

ELECTRIC ELECTRIC 

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# RED LORRY YELLOW LORRY

*Soon you can catch Red Lorry Yellow Lorry along with Chameleons Vox on stage in Holland (26th April in Heerlen in De Nieuwe Nor). Peek-A-Boo was proud to talk to founder Chris Reed.*

**Hello, well I always thought...why does a band name themselves Red Lorry Yellow Lorry?**

The idea was to make people think and ask this very question, just like you. It makes people curious as to what we are all about.

**You were at the cradle of a new sound in music. How important are you in music history you think?**

We are one of those bands who just do their own thing and have our own sound and style. We are still as relevant today as we were when we first began, although we have never been a massively commercial act. We have influenced a lot of other bands for sure.

**After a demo you immediately got signed. Do you think you had tons of luck, tons of talent or were such things possible in the eighties?**

We were offered several record deals very early on, so I guess they must have seen good talent in us. The 80's were a much healthier time for Independent record sales than right now.

**You got the support from John Peel. Sometimes I tend to think that one John Peel is more important than all the Facebooks and YouTubes throw together, not?**

We generally agree with that. John Peel was a great champion of bringing interesting new Bands and Artists forward to people over the airwaves that they would not so easily have had the chance to hear over commercial radio. However, Facebook and YouTube at least give the possibility to give Bands and Artists some independent possibilities and presence on the internet these days.

**You are often seen as a Goth band, but I never thought you actually were...more like punk that's right in your face but with an industrial sound.**

It's true, we are more of an in your face Punk Band with an Industrial sound. Some aspects are also quite psychedelic as well. We seem to have been embraced by the Goth audience because it is a dark kind of sound we make.

**You are from Leeds. I remember that we used to link the dark music scene from your town with the industry over there. Is that so or is that just a myth?**

Yes, we are from Leeds – a City which grew up with Factories, Cloth Mills and Industry. It most likely caused and influenced a hard edged and machine like sound to come from the Bands here.

**Can I say there was a Leeds-scene in the sense that you knew each other?**

Yes, we were all in it together. It was an exciting time because the Bands were beginning to get recognition outside of Leeds, which helped us to inspire each other and gain more confidence.

**In 2003 you decided to revive Red Lorry Yellow Lorry, why?**

I don't really think it was a case of reviving Red Lorry Yellow Lorry. I had been taking a break from doing the band and spent some time living in Hamburg Germany. It just seemed like the right time to get back into doing it again.

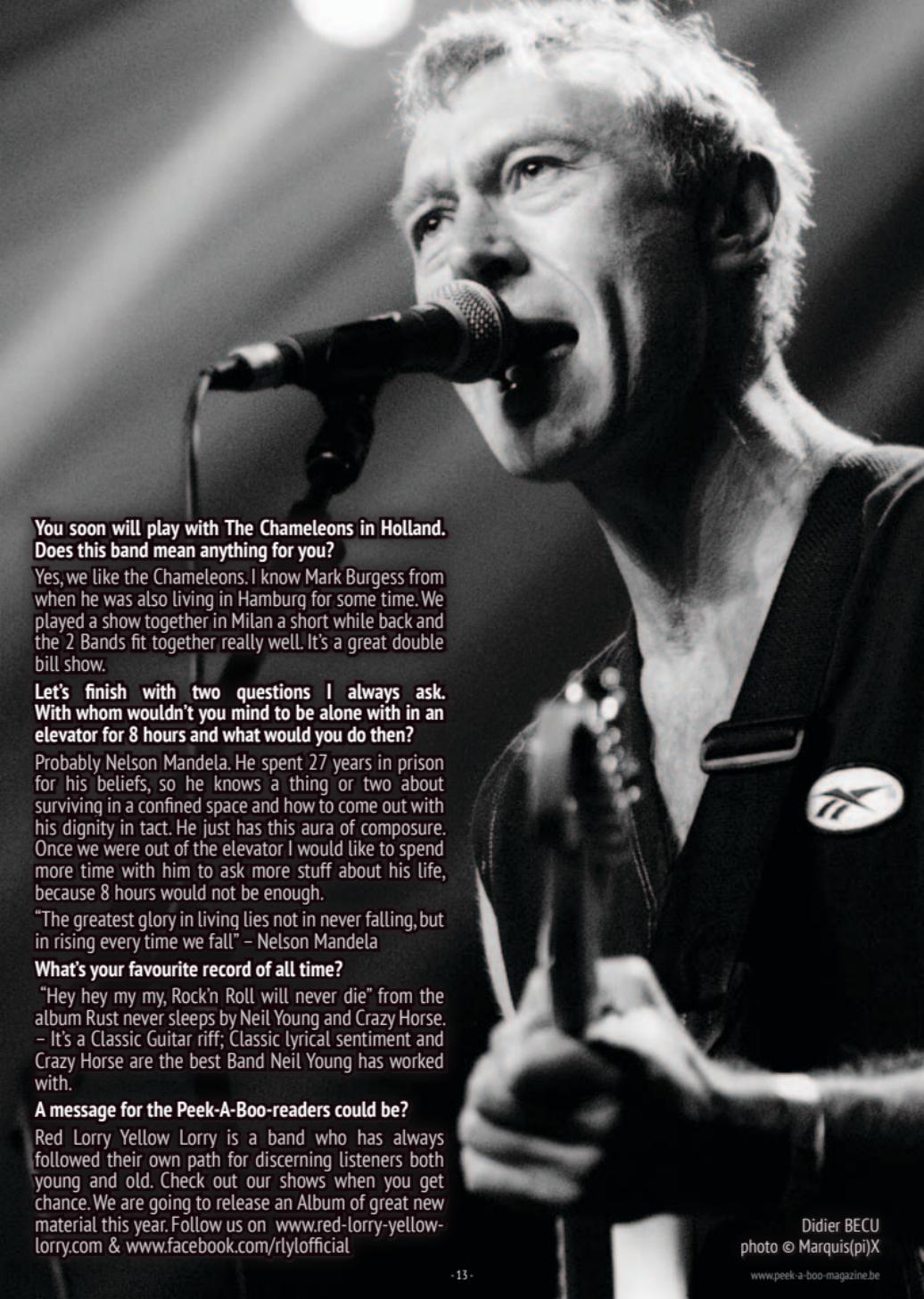
**I know it's a nasty question, but I play my old RLYL-records too. Do you never got tired by performing those old classics?**

Well not really because we don't play so often these days apart from more selective shows. The songs are still so good and timeless that we can shake them up a bit and probably play them better than ever before. Besides which, we have new material mixed in as well to keep us on our toes. I am not one for living too much in the past.

**To be quite honest, I just discovered that you did something under the name Chris Reed Unit. Can you tell us something about it?**

Yes, ChrisReedUnit is an alter ego of mine to do some solo stuff. It's a stripped down kind of thing and is more about the songs and the voice than the big barrage of sound with Red Lorry Yellow Lorry. I have a ChrisReedUnit album called Minimal Animal. I perform material from this Album as well as some Red Lorry Songs on my own or sometimes with guest musicians.

To purchase The Album Minimal Animal or for more info visit [www.chrisreedunit.com](http://www.chrisreedunit.com).



**You soon will play with The Chameleons in Holland. Does this band mean anything for you?**

Yes, we like the Chameleons. I know Mark Burgess from when he was also living in Hamburg for some time. We played a show together in Milan a short while back and the 2 Bands fit together really well. It's a great double bill show.

**Let's finish with two questions I always ask. With whom wouldn't you mind to be alone with in an elevator for 8 hours and what would you do then?**

Probably Nelson Mandela. He spent 27 years in prison for his beliefs, so he knows a thing or two about surviving in a confined space and how to come out with his dignity in tact. He just has this aura of composure. Once we were out of the elevator I would like to spend more time with him to ask more stuff about his life, because 8 hours would not be enough.

"The greatest glory in living lies not in never falling, but in rising every time we fall" – Nelson Mandela

**What's your favourite record of all time?**

"Hey hey my my, Rock'n Roll will never die" from the album Rust never sleeps by Neil Young and Crazy Horse. – It's a Classic Guitar riff; Classic lyrical sentiment and Crazy Horse are the best Band Neil Young has worked with.

**A message for the Peek-A-Boo-readers could be?**

Red Lorry Yellow Lorry is a band who has always followed their own path for discerning listeners both young and old. Check out our shows when you get chance. We are going to release an Album of great new material this year. Follow us on [www.red-lorry-yellow-lorry.com](http://www.red-lorry-yellow-lorry.com) & [www.facebook.com/rtylofficial](http://www.facebook.com/rtylofficial)

Didier BECU  
photo © Marquis(pj)X

# FOLK NOIR

**Are you a Sol Invictus fan? I understand that your name comes from there or am I wrong?**

The name Folk Noir is actually not coming from a inspiration of the beautiful music of Sol Invictus. For us this chosen bandname invokes more a collection of images coming from an era in the past. A time of poets and writers, inspirations from the occult and new views on the World we live in, a world with dark bohemian magic, transcendence into spirituality and many practiced Arts. Folk Noir collects these images and blends them with their emotions into a new kind of dark folk music.

**Can we say that Folk Noir is a side-project by Faun or is it rather a combination with Leaf? How do you keep the distance between bands/projects?**

Folk Noir started out as a two person project between Oliver S. Tyr (of FAUN) and me, Kaat Geervers of L.E.A.F, but meanwhile this has grown into a full, second band for both of us. Folk Noir now performs live with four bandmembers, with Alex Schulz on drums and Stephan Groth on hurdy gurdy and vocals. You may know Stephan already of Faun. We cannot wait to introduce our full sound to our audience. Folk

Noir makes darker folk music with more a vintage and 'noir' kind of feeling to it. The biographical lyrics are as strongly emotional as our melodies are.

**Maybe you can say something more about Leaf, for the people who don't know it?**

L.E.A.F. is a Dutch Folkband, that is much inspired by Celtic folklore, myths and fairytales. I started with L.E.A.F in 2010, together with Fieke van Den Hurk. We have released our first mini-cd last summer that was recieved with such an enthusiasm that we could not have foreseen and we work now with two new members. More on L.E.A.F can be found on [www.leaf-music.com](http://www.leaf-music.com)

**You will play again on Trolls et Légends, in the past you already played there. Can you tell the people who missed it how it was and what they all can discover?**

T&L offers a great blend of interesting and well dressed visitors, fantasy novelties, artists and expositions, craftsmen and a authentic marketplace, writers and musicians. It is much like a enchanted new world you step into for a while. It is certainly a very nice festival to visit!

**What can we expect live from Folk Noir at Trolls et Légendes?**

You may expect a new music discovery within the known (pagan)folk music scene. We will perform a special set with use of multiple (English) vocals, medieval folk instruments, as well as a modern instruments, in which we will evoke a darker kind of folk. We think it will match the taste of the visitors of Trolls et Légends greatly. For us for sure it is the magic of a gathering of so many inspirational and likeminded people there and we meet up again with friends that we met at various festivals.

**Tell me more about the videoclip you made in November 2012, for ex. How did the idea got born?**

The idea came to make several videoclips to our music so that we can present Folk Noir as a new band and we wanted to do this with the media that is most used by the people; the internet. We also wanted to share finally what kind of music we are currently making, as we have had nothing out so far but the EP which was made only with the two of us, instead of the entire band. Lastly, we wanted to create a visual context to our music. A videoclip is a great way to combine all that. It is also my first video-production and i'm happy with the result. And I

had the luck to have the best prof. team i could have wished for to support me in making this clip. You may expect the release within a few weeks, together with our brand new website, where we present the full band.

**You released a first EP, How was the feedback?**

The feedback to the Ep was just amazing, we were thrilled with how many people were touched by the lyrics and the fragility of the songs. It gave us the courage to continue with Folk Noir, and now as a full band with a stronger sound, but still with self written, biographical lyrics in English and darker storylines.

Filippe VAN MUYLEM

A FLOCK OF SEAGULLS ADULT. ALPHAVILLE AND ALSO THE TREES ANNE CLARK ARBEIO ADULT! BAUHAUS BIRTHDAY PARTY BLONDIE BRONSKI BEAT CABARET VOLTAIRE CAMOUFLAGE CHRIS & COSEY CLAIR OBSCUR CLAN OF XMOX CRASH COURSE IN SCIENCE DAF DEAD OR ALIVE DESPECHE MODE EDITORS ERASURE EURYTHMICS EXECUTIVE SLACKS FAD GADGET FISCHESPOONER FRALUPPOLUPPI FRONT 242 GANG OF FOUR GARY NUMAN GRAUZONE INTERPOL JAPAN JOHN FOX & JOY DIVISION KAS PRODUKT KILLING JOKE KRAFTWERK LIAISONS DANGEREUSES LADYTRON LOVE & ROCKETS MALARIAL MARQUIS DE SADE MINIMAL COMPACT MISS KITTY IN 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 SIMPLE MINDS SMOKE AND THE BANSEES SNOW 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 TUXEEDMOON ULTRAVOX VIRGIN PRUNES VISAGE WIRE X-MAL DEUTSCHLAND XTC YAZOO



## LEVEL I: CLASSIX

### CHACHA

AKA PUBLIC RELATION  
(THEATRO, VIZIO, FIFTY FIVE)

### ZANNI

(NEW WAVE PARTY AALST)

WARM UP: CHRISTOPHE  
(INFRASON)

## LEVEL II: DEVIANT

### RICHARD 23 & FRIENDS

(FRONT 242)

WARM UP: PHIL HARVENCT  
(CLUB NOCTURNE)

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**GHOST & WRITER is the musical lovechild of Jean-Marc Lederman (The Weathermen, La Femme Verte, etc.) and Frank Spinath (Seabound, Edge Of Dawn). Their debut Shipwrecks was a little masterpiece and their second album Red Flags (release date US: 12 March - Europe: 5 April on Dependent) is even better!**



**Welcome guys, GHOST & WRITER saw the light of day in 2006. How did it all start?**

Jm: It started out really casually: "hey, shouldn't we try a song or two?" Then it slowly built up to something we both liked doing.

**Then it took 5 years till your debut was released. How come it took so long? Lack of time? Too busy with your other projects?**

Jm: It just takes time to do good music. We had no external pressure, but wanted to release the best work possible. That always takes time. We're very critical of our own work, so quite a few mixes and songs disappeared in the process. Plus our other projects take time too (Seabound / Edge Of Dawn / La Femme Verte).

**The debut Shipwrecks was well received by the press and fans. How do you look back on it yourself?**

Jm: Like a very sketchy album with a definitive twist after "Nightshift." It really started the GHOST & WRITER dynamic for me. That doesn't mean the songs before it meant nothing, but "Nightshift" previewed a whole new way of composing for me.

**Luckily we don't have to wait another 5 years for your next album as Red Flags will be released in a few weeks. May I say it's a more mature album than Shipwrecks, a bit harsher, even? Frank, your lyrics are darker as well.**

Frank: The lyrics on this album reflect a good deal of the frustration I felt over an extended period of my life recently. Whereas the first half of the tracks ("Gambit," "Hurricane," "Shine") still reflect a will to fight, "Never Take Fire" signals change. The second half of the tracks ("Just The Same," "Beyond Repair," "Demons Crawl," and especially "(Do I Have) Your Word") come from a very dark place, beyond a missed turning point. These words come from someone who, upon realizing he is on the wrong road, instead of acting reasonably and changing course, he literally accelerates.

**My favourite track is "Hurricane." For me, it's the album's dance-floor-hit.**

Frank: It's the second track we finished for the album and I have proof that one can dance to it (chuckles).



# RED FLAGS

BY GHOST & WRITER

There is also an exclusive "Hurricane" remix by PsyAviah that will only be released on a very limited CD-single, as a b-side, if you will, to "Never Take Fire." It's well worth checking out.

**The album presents us again with 8 remixes: Iris, Diskonnekted, Akanoid, Splitter to name but a few had a go with a GHOST & WRITER track. Which band surprised you the most?**

Frank: I must say that all the remix versions were very gratifying and satisfying for me. The remixers are hand-picked, most of them friends and bands we admire. Certainly, the "secret" remix of "Never Take Fire" by Ben Lukas Boysen of Hecq was and still is mindblowing in its radical departure from the original and its authenticity and beauty. Also, Dead When I Found Her's remix of "Demons Crawl" was unusual in that it focused on the bridge instead of the chorus, transforming the track's dramaturgy into something really new and cool. But honestly, all those remixes are labours of love, really, and adoptive children very well integrated in the family.

**You never performed live for the first album. Why not?**

Jm: We were never asked to.

**Any plans in that direction for the second album?**

Jm: Depends on the promoters really. It could be an interesting idea to take this live.

**Final comment?**

Jm: I'd like to publicly thank Frank for providing my music with such great lyrics and melodies and voices. GHOST & WRITER is a very dear project in which we both encapsulate a lot of ourselves. The end product of that record isn't just a collection of songs. They are open wounds as they are oh-so directly in your face. It's rare to be able to do music that's so deliberately honest and pure to its idea.

Jurgen VANVLASSELAER

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# LINEA ASPERA

*In just a few months, the English Linea Aspera duo, composed of Alison Lewis (Vocals/Synths) and Ryan Ambridge (Synths/Programming), had become one of the most promising bands in the synth-pop genre. Their music was very catchy eighties minimal wave topped by an amazing, sensual and haunting voice singing extremely intelligent and touching lyrics. Unfortunately, in January, the band announced they were calling it quits.*

**Alison, thank you very much for this interview! What are your passions in life and how do they influence your lyrics?**

My ultimate passion is to understand the human mind. I've been on a journey through academic education so far. First I studied archaeology, now I'm studying anthropology with a focus on primatology. So I've been reaching back further and further into the human past and now I'm trying to look at how we evolved. And all this influences my music because with every step I take towards understanding humans better, I'm able to understand myself better and I'm able to write lyrics that people can relate to. There's a dual passion: I want to learn and I want to create.

**The name of the band refers to a bone, doesn't it?**

It's the muscle attachment on the back of the femur. The only reason we chose this name was because it was a nice Latin translation of 'rough line' and it sounded nice. I also like to insert a few archaeological and osteological themes in the music like in 'Reunion'; it's about punching someone in the face and the order in which the bones break. (laugh)

**You know that a lot of people are sad that the Linea Aspera project has come to an end.**

Well, that includes me. I'm not happy for us to be over because it was one of my huge passions to be working on Linea Aspera but I understand that sometimes a good thing must come to an end in order to be replaced by something better. I wouldn't be able to go on singing the same songs for years and years so I'm sort of glad it has come to an end because life is about change and you can't dwell on something that happened in the past. The Linea Aspera songs were written by a version of myself that was alive a year ago and that person is no longer the same today. I'm a big believer in evolution... (laughs).

**What about your influences? Everybody is talking about eighties music like, eg, Soft Cell, Siouxsie, etc.**

Musically, I'm influenced by a lot of eighties music but lyrically and vocally, my major influence is HTRK, a London and Berlin based band, now returned to Australia. For lyrics and for the general mood. Lyrically, another major influence is Morrissey, because he's able to approach the negative aspects of life in a very matter of fact way and I appreciate that. And then, there's also Maynard James Keenan from Tool and A Perfect Circle. It's an influence not so many people understand but I like his use of words and themes relating to the psyche... And also Lisa Gerrard from Dead Can Dance is someone I really admire. Seeing her live for the first time was akin to some transcendent religious experience.

**What are your projects right now?**

At the moment, I'm working on a new project, with another electronic musician. I can't give too many details now but it will come out by the summer time. It will be more digital, less analog and a bit more progressive, not like 'prog rock', but not straight up minimal wave, a little bit industrial.

**A bit like the song 'Kinabalu'?**

I would love to go more in the direction of 'Kinabalu', but I'm afraid that'll remain unique to Linea Aspera's tour tape. I'd like to mention here that Kinabalu is the name of a mountain in Malaysia, that's a reference to my home. I'm originally from Australia but I grew up in Malaysia, Indonesia and Papua New Guinea. But Malaysia is my ultimate home.

**We are really looking forward to hearing your new project!**

Philippe BLACKMARQUIS

17th



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## THE JUGGERNAUTS - Phoenix EP (CD)

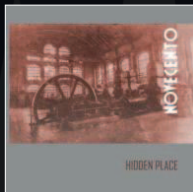
(Out Of Line)



The Juggernauts is the collaboration between Borg (The Klinik) and Glenn Keteleer (aka RadicalG, another fine reference). The result: great EBM in a fresh setup. The EP is an omen of what the upcoming album The Juggernauts Are Coming should be. The potential hit Phoenix is joined by the exclusive tracks Damaged illusions and Infected. Friends like Plastic Noise Experience, Spetsnaz and Implant had the honor of delivering some remixes to complete the EP. Great work, with an extra plus for the Spetsnaz version of Damaged illusions. What a track this is! If this is a real omen, it looks like Borg is the new Damien who will set the scene on fire. The Juggernauts are coming! [PD]

## HIDDEN PLACE - Novecento (CD)

(Calembour Records)



Novecento is an absolute killer. Already from the opening moody intro Radio Avanguardia you hear by those melancholic Clan Of Xymox-guitars that this will be darkwave par excellence. It's surely no coincidence that this album is released on Calembour Records, the label from The Frozen Autumn. Off And On has an irresistible minimal synth-sound which is a bit Absolute Body Control. Fuochi Fatui is pure Kirlian Camera and on Stunning Art there's even some stylish futurepop. Or what about those godlike Cocteau Twins-guitars on Ermione? You see, we can relate every song to something stunning. Hidden Place might not be the most original band around, they definitely choose the best sound. To be filed under magnificent! [DB]

## NICK CAVE & THE BAD SEEDS - Push The Sky Away (CD)

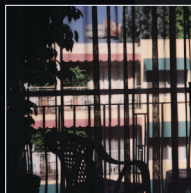
(Bad Seeds Ltd)



With this 18th studio album with The Bad Seeds, the master digs deeper in the issues he preached about before: love, death, the not so beautiful side of our society... Not only Cave is pushing the limit a bit further again, but the other Bad Seeds do that as well. With a kind of "less is more-mentality" the album sounds simple, but it carries you away in a blink. Rousing sounds while now and then some chaos break the dream. The minimal musical arrangements put the lyrics way up on a pedestal and it's there where this kind of poetic apex belongs. Like not many others, Cave can hold your attention throughout a complete album, just with his voice. The music is there to amplify the tales and to create the perfect mood that suits with the told story. Five years is a long time to wait for a next one. I hope he won't let us wait so long again. [PD]

## SECTION 25 - Dark Light (CD)

(Factory Benelux)



Section 25 was founded in November 1977 but it took the band almost seven years to score their first international hit with Looking From A Hilltop. After the death of his wife Jenny in 2004, tragedy struck when the singer Larry suddenly died. But life goes on and Section 25 are back with their Dark Light, the first album with his daughter Bethany at the helm. We can say this foursome has found an inventive way to use their rich experience and musical knowledge and to integrate it into a contemporary and modern synth /electro pop sound. With Dark Light Section 25 let us know that they are still alive and kicking and still have a meaningful role to fulfill in today's increasingly fast-changing musical landscape. [PvdG]

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**How would you describe Arbeid Adelt! musically nowadays?**

Marcel Vanthilt: Belgian electro-pop, so elektrobell! But also unique, because the sounds is crazy and unconventional.

**How was playing at Sinners Day? Did you have any contact with the other artists and how was that?**

Sinners Day was fantastic. They had a great sound system, stunning graphics, and a LED wall with which we could let loose and of course there was a very fine audience. A high point was Jah Wobble playing bass during "Death Disco." It seemed unlikely to have the author of that PIL song together with AA! on the podium, while he actually knew nothing about the cult status of the AA version of "Death Disco." It was first picked up during New Beat and later by 2 Many DJ's. Jah Wobble is a very charming man and he still makes very exciting music.

**How does it feel singing in French? And why did you choose explicitly for Dutch as the language for the songs?**

French feels quite natural with Dani Klein beside you. "Decooffee" (the French version of "Stroom" (Current)) was written at her kitchen table, in Brussels, while we were shrieking with laughter. Mixing French and Flemish feels really normal. But I do prefer Dutch as the main language for my lyrics, because it is the easiest way to make them easy-going. Although many find Dutch to be a rigid language, I think that is absolutely not true. You can cut and paste the text and play with words to create whatever you want; you can craft your own language.

**Luc Van Acker could relive the glory of The Ship and Marcel Vanthilt made another album, Z (with spicy texts), but what have we missed? Who has done what?**

Luc has done a lot, but you would have to ask him. Jan Vanroelen (David Salamon) has a solo project and released "Noblesse Oblige" (1993) under the name Arbeid Adelt!. He has also worked with Plastic Bertrand! I also have a CD with Ad Cominotto called You are!, from 2001.

**Nice to see that Arbeid Adelt! brought together some famous Belgian artists. How do you feel when looking back on your start?**

I look back on the beginning with bewilderment. The important thing is that we did it and it was appreciated! We didn't know in which direction we would go. And, eventually, it went nowhere at all!

**Two Flemish groups that are known for their sharp lyrics and somewhat leftist attitude (if it is only in the name) are Arbeid Adelt! and Aroma di Amore. Have you ever done anything together or are there any plans in the pipeline? If not, why?**

We have performed alongside each other many times and I recorded a song together with them under the name De Bange Konijnen (The Scared Rabbits). The song was called "Shit, Ik ben verliefd op Sandra Kim" ("Shit, I'm in Love with Sandra Kim").

**How did the text of "Johnnie Sexpistool" arise?**

I was joking around and telling obscenities to myself to a silly melody from Jan Vanroelen. It was never meant seriously, but suddenly the record company (Virgin) released it as single. I think it's funny, but am not particularly proud of it.

**I also read that your most famous song should have actually been called "De dag dat de dokter geen pillen meer voorschreef" (The day the doctor did not prescribe pills anymore), but that the record company did not agree with it. Is that true?**

No No, there was no record company involved, because we financed and self-released that single (our second) ourselves. When we walked into the studio it was titled "De dag dat de dokter geen pillen meer voorschreef," but Jan Vanroelen didn't like the title. So I altered the text on the spot, just before I sang it, into "De dag dat het zonlicht niet meer scheen" (The Day the Sun No Longer Shone). I think both titles are good. Maybe we should do a new version titled "De Dokter." Let's do that!

**How do you recall the 80's, Marcel?**

Very positively because so many brilliant things happened then, at least for me. I was a rock journalist for Humo, a free radio DJ for FM Brussel, a TV producer for Roodvok and I worked for the VPRO in the Netherlands. I was also singer/musician in Arbeid Adelt! and The Yeh-Yehs. The days and nights when we were on all stages in Flanders and the Netherlands were all incredibly fantastic. Nothing is as much fun as being on stage and playing your own music.

**Do you try to reach new audiences with your current performances or is it merely melancholy?**

No, not only melancholy or nostalgia, preferably not. I hope that we are also relevant today, not necessarily that we appear in the charts or are played on StuBru, but we wish to remain significant in the live circuit. AA! is a vintage 80's band and there is nothing wrong with that, but we must continue to give really strong and good live appearances. We need to entertain people in our own headstrong manner.

# ARBEID ADEL T!



**Will there be a new album or a single?**

Yes please! I'm writing songs again. We just need to find a good moment....

**Tell us something about your upcoming gigs.**

During our performances this summer, we will perform many songs that we also did at Sinners Day and at the AB Rewind concert, but supplemented with vintage 80's-tapes and new songs! I really look forward to it.

**What is your favorite album of all time and why?**

Beethoven's Ninth Symphony.

Why? Because everything by Beethoven is perfect.

**What can we wish you guys?**

Good health and willing groupies!

Didier BECU  
photo © Marquis(pj)X

# DARK POEM

*Dark Poem will soon be performing at both the fabulous Trolls & Legends festival and in Antwerp, together with HENKE & Aroma di Amore, making this a good opportunity to talk with member Raya, Schaduwjaagster.*

## **Can you tell the world what your sound is like.**

It's difficult to define our sound, because I think we just sound like ourselves. Perhaps we also sound like your subconscious singing to you. To make it easy, I'll just quote Chris from Peek-a-boo: 'Haunting and seductive vocals that fit perfectly on percussion and electronics.'

**You introduced the term "faerie-lectro," which makes sense given your sound, but are fairy tales typical for Dark Poem? Will they always be incorporated in the music?**

I believe in fairy tales, I really do. If it's a good story, it must be true. But I'm not going to predict the future. Who knows how this project will evolve?

**People who believe in fairy tales seem to be naïve and running away from reality. Do you recognize yourselves in that?**

Fairy tales are merely a reflection of reality. They're just a symbolic way of capturing what happens to us in our lives, to make those things more comprehensible and meaningful. On the other hand, we do promote escapism a little bit because sensitive creatures sometimes need a place to hide from this hectic society. We hope our music can be the key to open the gate to this secret place inside.

**It could just be me, but at times I find your fairy tales quite creepy.**

I believe that people who are willing to show their darkness are the least dangerous. Someone who hides his darkness deep down, where even he can't see it, has no control over it, so it's eventually going to take control of him.

**You have quite a unique sound. How did the idea for Dark Poem start?**

After I convinced Sophie to make music with me again, the sound came naturally. My original idea was to make electronic industrial music with Sophie as the lead vocalist, but then I started singing, too. We got the oil drums, we couldn't resist the urge to make sad ballads and sweet love songs, Musje made beautiful masks for us and Kolja the intriguing visuals. Dark Poem became much more than what I had originally had in mind.

**You were featured at the Dark Entries Night at Ghent's Kinky Star Club and then something changed, right?**

The wonderful people from the Kinky Star gave us a contract, so now our album can be bought on I-tunes. How cool is that!

**Your album Tales from the Shades sounds perfect. How have the reactions been so far?**

The reactions have been very good, but the most important thing for me is that I'm very pleased with the album. It's what I wanted it to be: a journey, a story about exploring your emotions and desires, it's both fragile and strong, and, thanks to Sophie and Gert Van Hoof from Cochlea Mastering, the sound is great too.

**We can see Dark Poem soon on stage with Henke and Aroma Di Amore in Antwerp. What should we expect?**

I think it'll be our best show ever because it's such a good, well-balanced set. I love singing those songs! What I find interesting about this show bill is that what Henke and Aroma Di Amore do is very different from our music. As a spectator, I like this kind of events the most, when there is some variety.

Didier BECU  
photo © Marquis(pi)X

# HENKE

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# DIORAMA

**To start with: how did you come up with the symbiosis between the art in the booklet and the music for your latest CD 'even the DEVIL doesn't care'? I think you met the artist by accident, right?**

Right, it was actually Katharina who came along with the idea for a possible cooperation. She had come across some of our songs on YouTube and decided to get in touch with us. The interplay between her artwork and our sound turned out to be a great additional benefit for the album. From my point of view, it offers a new and very inspiring optical access to its overall atmosphere.

**About 'Hope', I think it's about a woman who has a baby inside her. The baby could be the one who will bring the light, but I feel uncertain about it. Can you help us out?**

As the title suggests, the song deals with hope. The kind of hope that will persist incessantly, even on completely lost ground and against all odds. A connection to having children and laying your hopes upon them is imaginable, yes, but all in all the song has a wider philosophical scope.

**Is 'The Expatriate' about Barack Obama and if not who else?**

No, the song definitely doesn't talk about Mr. Obama, rather about a fictitious person who is sent off by his or her organization to a foreign country. He has all the success and gets to meet all the important people. However, he's unable to pursue his personal fulfillment, whatever that means. His individual nature and his life goals just don't seem to fit into the remote environment he chose to throw himself into. This self-awareness tears him apart, so he tries to break out by announcing history-making efforts without having a clue about how they should look like and how they might ever be accomplished. The song is a figment of this ludicrous imagination.

**'Even the devil doesn't care' is a bit of a hard title for a cd, but if I read the stories of the songs it is indeed all about very negative things. What's happening on this album?**

Every song has its own standpoint and writes its own story. There's no such thing as an all-embracing dramaturgy, I think that's pretty obvious. There's rather a certain mindset and a certain mood keeping the whole thing together. The album title reflects an absolutely indifferent attitude towards life, which marks a 100% cynical and nihilistic position. But the other side of the coin - and this is intrinsic in the songs as well - is the human miracle of actually being capable of overcoming our own hopelessness by... well... hope.

**I noticed you made a long way: from one dude with his synthesizer to performing with a complete band...**

Felix is my sandpit buddy. We've known each other since we were 3 years old, later on we went to the same school etc. - funny enough, that we're still en route together. By the time Diorama was founded, Felix and I were already active in music production with some techno projects, so it was logical to also team up in the Diorama context. Bernard (who left the band about 7 years ago), Marquess and Sash were friends we met at university. As the external demand for our concert presence combined with our own interest to explore new musical pathways was more and more increasing, it appeared logical to involve other instrumentalists into our work. Each time, the lineup was extended, it was a natural process that began with experimenting and hanging out.

**Is there a chance you'll record a cd with both your voices and talents together?**

This has been an old dream of ours and we're talking about a common project every time we meet. So far we haven't allowed ourselves the necessary time, but I'm sure that someday...

**Can we ever expect a metal song on a Diorama album? Somehow I feel it's possible? The more I listen to some songs on this album the more I feel like: if they let themselves go from here ...**

A metal song on a Diorama album is not very likely. I also don't like thinking inside these musical categories as if there was a set of precisely defined components for each genre and if you choose the metal components you end up with an authentic metal song. As a side project, this would surely work, and it's even a good idea. But not the footloose and chaotic way we're making music as Diorama.

Filip VAN MUYLEM

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# THE BEAUTY OF GEMINA

*The Swiss gothband The Beauty Of Gemina have just released The Myrrrh Sessions, a very brave record as it opens the horizons. Peek-A-Boo spoke with Michael about this new milestone in their career.*

**Well hello Michael. The Beauty Of Gemina has become huge and I think that's due to the fact that you always believed in yourself, not?**

Indeed a lot has happened in the last few years and nowadays we are known by many more people. It wasn't like this in former times. To believe in yourself, permanently pursue your way, and be diligent and working hard for further developments and success – this is all a stringent requirement.

**I was completely overwhelmed by The Myrrrh Sessions. What made you decide to release such an album?**

The first time we played songs in an acoustic way was at the album launch of "At the End of the Sea" for a selected audience in 2010. There were different reasons why this was a one-off. Only the opportunity to play a big tour in Germany with Diary of Dreams last autumn fully made us pick up the acoustic idea again and last summer we decided to go for it.

**The album is a triumph, but weren't you afraid to do such an album?**

Basically I aimed to make the songs sound really new right from the beginning. Those songs that already had a more minimalist or acoustic-like feel weren't of much interest to me. Thus it was much more exciting and a much bigger challenge to redress songs like "Dark Rain", "Suicide Landscape" or "The Lonesome Death of a Goth DJ" – intrinsically electronic and with stomping beats in their original form – acoustically. In addition to this I have tried to interpret the lyrics completely anew, to adapt the structure of the songs and re-create them.

**How are the reactions so far?**

Until now people or media tend to do only two things. They either completely ignore the album, because they think that there is no need for another acoustic album by another band. Or there are those who really take their time to listen into the album and look into it. Then the reactions and the responses are unbelievably good, you might even say euphoric. This means a lot to us, as we have been completely committed to this project and put much time and energy into it. At the moment, the single 'Dark Rain' has been in the German Alternative Charts

(DAC) in a top position for some weeks and the band is on the cover of well-known German goth magazines. There are even standing ovations at concerts which we never experienced before.

**I guess that you can reach an audience who hasn't heard your music before, not?**

Absolutely, and frankly speaking I hope so. The music transports many emotions and an energy with a potential to appeal to a lot of different types of people. This gets obvious at gigs where you cannot reduce the audience to be clothes- or scene related. The soul is the key. In general, our audience has quite a 'coolness factor', and they simply are great, if sometimes 'crazy' people!

**Of course you will say "yes", but such an album is just possible if you have great songs, not?**

It certainly was a very fascinating experience finding out, if the songs offer enough quality to be played differently in opposition to the original. I have been extremely critical in that and never underestimated it. But when we worked on the new versions we noticed that with good substantial material a whole lot of new possibilities opened up.

**As a Belgian I need to ask, but in Kingdoms Of Cancer I heard the ghost of Jacques Brel.**

I would never have thought of that, but thank you for this great compliment. After all Jacques Brel is one of the greatest singers and interpreters of all times. These songs are part of my past. 'Kingdoms of Cancer' is one of my favourites on this album, by the way. All the string arrangements hold an incredible density and a wondrous and wilfull depth. They give added intensity to the song. When we were in the studio, I told the string trio just to improvise, neither gave them notes, nor any particular rules. I put the arrangements together from these long sessions and evolved sound collages.

Didier BECU  
photo © Marquis(pi)X



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*C-Lekktor, one of the most popular Mexican bands, is coming to Belgium (Vampire Party Live, Antwerp, 6th of April 2013). Time to interview them. Marco was so kind to answer our questions.*



**Where does your name come from and what does it mean?**

Hola...Well, I first took the name when I started out as a DJ 18 years ago. It comes from the word "SELECTION," which is exactly the result of a DJ's activities: selecting the music to be played during one's sets. I started the band just as a hobby and when a friend asked for a live show, I had no name for my project, so I used the one from my DJ-act. After that first show, I just decided to keep the name for the band.

**In Europe we don't have a clear view of the Mexican scene. Most of us know you and Hocico, but how is it really to be a member of our underground scene?**

The Mexican scene is not as big as it is in Europe. Our scene has grown recently, though, and more bands and projects are popping up and getting noticed. But it's still not comparable to Europe. I think we are far away from being a real scene, especially because we have just a few regular clubs like DADAX, THE UNDER OR UTA. Most people come to the events just to have some fun, to drink and dance, so sadly there is no real underground culture, yet. So far, people don't really get involved with the true meaning of the "UNDERGROUND SCENE." There are several things that need attention and you need broad shoulders to build things up into something like the European scene. But in the end, I think we are on the right track, I'm just not sure about the future of our Mexican scene.

**What about your lyrics? Even just the tracks' titles sound pretty horrific, for example, "See My Hate," "Suicidal Tendencies," "Living Dead."**

(Laughs) The music does, too. As I mentioned, I like to protest in my own personal way. Normally, on every CD we do this by working on a specific theme. The first one, THE SILENCE PROCESSION, is more of an anti-church protest (although not against religion) while the second one, TENDENCIAS SUICIDAS, is about the concept of suicide as the title explains. X-TENSION IN PROGRESS goes a bit more into how the automation of human life has numbed our feelings and encouraged a loss of our human side. We are working now on a new CD with a post-apocalyptic theme. I can say that I normally write the lyrics from my personal view on life including the way I live my life. So far the new album is 70% ready and we'll finish the rest after this tour.

**I think in view of the economic crisis there must be a lot to write about: corrupt banks, people losing their jobs because some guy wants to make more profit, making profit for some seems to be more important than saving our planet...What enrages you the most?**

Sadly, you are right, especially here in Mexico where corruption feeds fear, where poverty ends our dreams, and where death comes closer every day. So, yes the whole situation definitely enrages me a lot. We are working on this subject for future songs, too.

**Can you tell something about X-Tension in Progress, your latest album?**

On this one we tried to do things a bit differently from the past without losing our regular sound. I love different kinds of electronic music such as trance, hardcore, hardstyle, psycho DNB, dubstep, etc., and we wanted to put some of those elements in our new songs. The end result is pretty good, although there were some complaints about the changes, but change is good, too! Luckily we received many more good reactions from other people. On top of that, Side-Line Magazine mentioned it as one of the best albums of 2012. That is a real achievement for me!

**What can we wish you & do you have any last comments about Belgium (or the Belgian scene)?**

First of all, thank you for this lovely interview. To all people in Belgium: we want to thank you for your support and friendship! Be sure to be at the Vampire party, you won't regret it! SALUDOS Y MIL GRACIAS A TODOS.

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## HENKE - Maskenball der Nackten (CD)

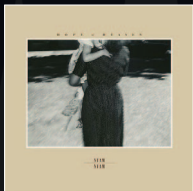
(Dryland Records)



The CD opens with "Dokument 2", Oswald narrates against a dark slow piano playing before the tempo increases steadily and the song wins strength and body. You can discover gem after gem, like the restrained "Ein Jahr as Tag" or "Rote Irrlichter", that is driven by a simple but oh so beautiful guitar riff, or the title song "Maskenball der Nackten", that shows Oswald chanting against a captivating melody that reminds me of the burlesque theater pieces from the first half of last century, delicious! The album turns out to be a beautiful coherent album, on which the tight accompaniment by Tobi, Benni, Tom & Stefan creates the perfect framework for the figments and reflections of Oswald. Brilliant album! [WDP]

## NYAM NYAM - Hope Of Heaven (CD)

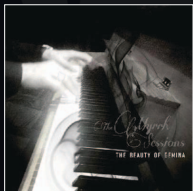
(LTM)



As LTM picks up everything that has a Factory-connection the label has now reissued this forgotten longplayer added with The Architect EP, the 12" inch Fate/Hate and the rare debut single When We Can't Make Laughter Stay. If you hear this album you're struck by the fact how many classics (that never became classics anyway) Nyam Nyam wrote. And To Hold sounds like a perfect John Cale-track, while Mining Different Seams is as splendid as a The The-song and in a way This Is The Place is the best song Microdisney forgot to compose. Difficult music which is probably created by difficult people, but there's also some Factory-pop included as well. Great reissue from a band that deserves to be heard, even if it's 30 years later. [DB]

## THE BEAUTY OF GEMINA - The Myrrh Sessions (CD)

(SPV)



As they can rely on faithful dedicated fans, they also can experiment a bit and that's exactly what they're doing on The Myrrh Sessions which can be best described as The Beauty Of Gemina going unplugged. Through this album you rediscover their gems in a special way and some classics are suddenly getting a second life. Just listen to Rumors and you know which classic the band has penned down. The Beauty Of Gemina are not afraid to add some unusual styles (it goes from jazz to blues, and the breathtaking song Kingdom Of Cancers sounds even a bit Jacques Brel-like) and that's what makes The Myrrh Sessions such an adventurous album. Besides the well-known anthems, there are two brand new songs and a stunning version from the Talking Heads-classic Listening Wind on here. [DB]

## KMFDM - Kunst (CD)

(Dependent)



For almost three decades KMFDM are at the forefront of the industrial scene. Kunst is perhaps the strongest album the band have delivered in years and that has something to do with the very varied character of the record. The opener is one of the most excellent KMFDM-anthems ever. Totally different is Ave Maria which could make it in the clubs, while Quake has a Ministry-beat. In Hello we hear why vocalist Lucia Cifarelli has become so important for KMFDM, while Next Big Thing is a countrysong (kind of) which will be hated by cowboys anyway. Pseudocide is one of those KMFDM-tunes you can shout when you're taking a shower, but the weirdest track is probably The Mess You Made. KMFDM are kunst [DB]

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# SUICIDE COMMANDO



**Hello Johan. Suppose you have to describe your music to someone who has never heard Suicide Commando, how would you describe it?**

Well, for those who never heard of Suicide Commando. I always try different categories, when I'm lucky some do know Front 242, so I compare it with their music, if that doesn't work I try Depeche Mode, and if even that doesn't work, I try "techno" music ... But surprisingly enough sometimes it's even difficult to explain what a music band is, a few weeks ago some woman even thought I was playing in a chapel when I tried to explain her what I do.

**Do you think your music is shocking? I know people who think that your lyrics are quite provoking.**

Yes I can imagine my music can be shocking or controversial to some, and in a way it's also meant this way. I'm not trying to be shocking or controversial just to be controversial, I'm just trying to open the people's eyes (and ears) for a moment, as many of us are often so narrow minded or blind for reality. Being controversial to me seems the only way to get the people's attention. I know my music or lyrics won't change the world, but at least I hope it makes people think for a moment about certain topics.

**If you could be the star in a horror movie. Which one would it be and what character would you like to play?**

Oh, that's a difficult one as I'm really bad in remembering names or movies. Not really a horror movie but a really cool character I'd say was The Joker in Batman. It even inspired me for the new promo pictures as you'll see.

**How does your family react to your music? I mean it's not a very common thing to have an uncle who writes an onliner that says Love Breeds Suicide.**

My father unfortunately died a few years ago, and I'm sure my mother doesn't really realize what I'm writing about as she doesn't speak English. They probably think I'm doing strange music, but they never said anything negative about it and they've always been very supportive and understanding, so I really need to thank them all.

**If I hear Suicide Commando, I think of death. Do you think of death a lot?**

The funny thing is the older I get the less I think about it, but I used to think a lot about death when I was really young. Don't ask me why as I never experienced death in my neighbourhood in my childhood, but somehow it always had a big impact on me.

**One thing about those lyrics. Apart from your fascinating music, I love your lyrics so much. Where do you find your inspiration for them?**

The more albums you do, the more difficult it gets of course, but I still try to come up with interesting issues and when I delved into the world of the serial killers some years ago, I realized it had so many interesting

and fascinating cases that I could write 10 more albums about that sole topic. But apart from the "bind torture kill" album which was mainly focussed on that topic, I always try to diverse my lyrical content, but I guess it will always remain in the darkest side of my mind, so don't expect any songs about the birds and the bees all of a sudden.

**Your lyrics deal about God as well. Does Deus exist?**

If I would know, I sure would tell you ... but I fear I don't know and I even fear the answer is NO. Well, I might be wrong, but even though I was raised very religious I never really believed in God as a person.

**Time for a nasty question. I am proud I can say my fave Belgian bands are Front 242, Parade Ground and Suicide Commando. It only seems that Belgium doesn't respect this. I mean I never heard a song by Suicide Commando on the radio.**

I'm still proud to be part of the Belgian electro movement and family, but it's true that besides some old Front 242-tracks, Belgian national radio keeps ignoring us. It's really sad but I meanwhile gave up hope that this will ever change. The funny thing about this is that many other Belgian bands get tons of airplay on national radio, but don't even sell half of what Suicide Commando is selling. But still they get lots of airplay and get booked on so called "alternative" festivals like Pukkelpop, while our scene gets totally ignored. Fortunately a few people still try to keep the Belgian scene alive by doing some indie festivals like BIM, Rewind or the Vampire Party Festival.

**Never thought of moving to Germany?**

No, not really. Like I said I'm still proud to be Belgian and being part of the Belgian electro family who set EBM on the map.

**In fact, I don't know this, Johan. But are Suicide Commando successful in the States?**

It's hard to say such things about myself, but yes, I guess you can call us successful in the States. I noticed this when we did our tour in the US last year. Of course the scene in the States is even smaller than in Belgium, if you compare it with the amount of people living in the States, but inside the scene we're probably one of the bigger bands.

**What's the most extravagant thing you ever did?**

It's not really extravagant but a stupid habit I often do on stage is beating myself with my microphone. It often leaves me with bruises the days after a show, and it can get dangerous when being on tour, I even ended up in hospital during one of our tours as I couldn't breathe anymore from the bruises. And I can assure you, when you have to explain a doctor where you got these bruises from, they kind of look very strange.

**You have already a long career & if I remember it correct the first gig I saw with you on stage was in Brussels, can you tell more about your first steps on a stage?**

I remember the first concerts I did (late nineties) were quite interesting. I didn't make it easy to myself. I used several unorthodox techniques on stage, such as soundsources from a video-camera, vinyl/effects manipulations and lots of microphones. I was joined by Tom De Doncker (still the live-member of Empusae) and my brother. I remember I also controled a dia-projector merged with 8mm video projection. Because all those techniques were quite 'dangerous to fail' on stage, I searched for more accessible way to perform live during the years (and I still do).

**Am i wrong if i say that making the music for a video game would be something for you too? Some scary videogame (Silent Hill or Evil Dead for ex) or more a fantasy game (Final Fantasy for ex)?**

Yes, that would definitely be a project for Empusae. Video games have always been a huge inspiration for Empusae. The tricky thing is that it's a very closed and isolated industry. Hard to get in. Most of the game companies have their own fixed sound designer/composer. Unfortunately, they're not open to take in external composers. So if anyone can be of any help in my quest to get in, that would be amazing.

**You worked in studio and on stage with a lot of artists, can you still name them all and tell us something about it?**

I'll try to make a list of the artists I worked with during the years. Let us first start with the studio work. For my first album "Funestus" (2002) I worked with TMO, Implant, Lith and H.I.V+ as remixers. Same for the second album "Ritual Decay" (2003), with Sonar, TMO, Displacer, Flint Glass, S.Cage, Synapscape, Ah Cama-Sotz and Prospero. Then came the 10" picture disc "Scars", a split with Oil10 (2004) and the 3" ep with Nick Grey, called "Simple Black Lines In A Diagram" (2007). In 2011 Ant-Zen released Empusae & Shinkiro "Organic.Aural.Ornaments" and the year after for Symbiosis, the following artists contributed with their vocals: Arcana, ORE, In Slaughter Natives and Nick Grey. Then of course, there's the collaboration with Flint Glass, called "Tzolk'in", of which we just finished the 4th album (Ant-Zen). And i contributed to several This Morn' album albums. I won't start writing the list of remixes I did because there's to many of them and impossible to

remember them all after all these years. On stage, I was accompanied by several artists as Empusae: Ah Cama-Sotz, TMO, Displacer, Monolith, Thomas Hein, Stefan Alt, Flint Glass, Desiderii Marginis, Subheim, H.E.R.R. (cello player), Jännerwein (guitar/accordion), Mimetic, Xabec, The Law-Raw Collective, Roger Rotor, Synapscape, Ann-Mari Thim (Arcana, Angelic Foe) and probably a few more which I might have forgotten. With all of them joining me on stage, it was an unique experience which made the concerts very different each time. I think I'm really blessed to have worked with all of them.

**You will play with Desiderii Marginis in Dentergem and also at the Porta Nigra. Can you tell something about it? Will you collaborate with some other artists who will play there?**

I'm so glad to be part of the next edition of Porta Nigra. The line-up of the first edition with Empusae, Raison d'Etre, In Slaughter Natives, Spiritual Front and ORE was a trio of amazing concert and very close friendship. At the moment, I can't reveal on which bands I'll be part of on stage, but it will be at least in the half of it. Come and watch for yourselves, it will be a unique series of concerts you wouldn't want to miss (neither would I)!

**To close this interview: any further future plans?**

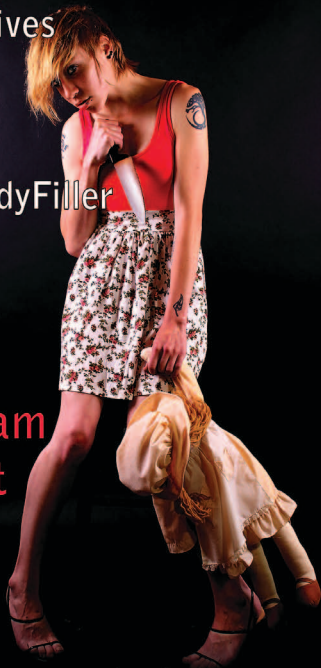
This year will be very exciting for me. After a series of concerts I did so far with Empusae and Tzolk'in, a lot more will follow, also as live member of other projects. The last week-end of March and first two week-ends of April, Empusae will do a mini tour together with Peter Björgö (Arcana, Sophia, Karjalan Sissit) and Desiderii Marginis. As for releases, the new Tzolk'in will be released early this summer on Ant-Zen. Next autumn the new Empusae full album should be ready to be released. There are also some plans to release a live cd of the last Empusae concert in Moscow, later this year or early next year. I have also some plans to collaborate with artists from different genres, good friends, great musicians and exciting idea's.

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# DESIDERII MARGINIS

Pieter COUSSEMENT

**Could you tell us about the early days of Desiderii Marginis? I know you were/are involved in The Wounded Meadow, founded in 1989, since the beginning. Was Desiderii Marginis a direct consequence of this, or is there another story to be told?**

Yes it was indeed a direct consequence. I think it is a natural step to take that once you've been involved in a collaborative project you eventually want to try doing things on your own. At least that was how I felt, that many things had to be approved by a committee decision, and that it led to interesting musical ideas being voted out so to speak, because they didn't fit into the repertoire or simply didn't appeal to everyone. It's part of the deal being in a band, and I don't mind that process, but it's nice to be able to find an outlet for your ideas that is without interference.

**Your debut on CMI, *Songs over Ruins*, dates back from 1997. Living in the same village as Roger Karmanik, surely must have influenced the direction you took with Desiderii Marginis, (or not). Could you tell us some more about this?**

Actually I wasn't living in the same village as Roger at that time, but it wasn't very far away. Regardless I wouldn't say it influenced me in any musical sense, but it made me confident that there would be a forum and a home for my music, maybe an audience even - it made me determined to continue down the path that I had already chosen.

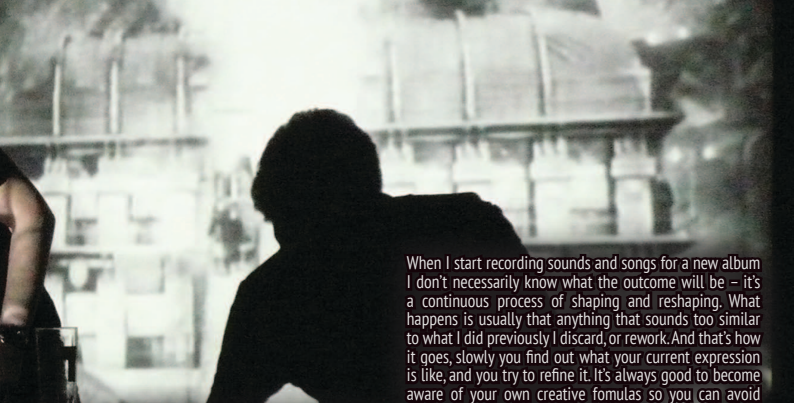
**In addition, there was a lot happening on CMI in those days, and CMI really has put its stamp on Dark Ambient from day one. How should we imagine those days, and how difficult was it to differentiate between all the projects?**

As I recall it, there was never any problem to tell the projects apart, they all had and continue to have their own identity. For a while there was this surge of musical projects appearing, and some of them disappeared as quickly as they emerged, but it was interesting that they had an opportunity to present their ideas alongside others.

**With your music relying heavily on sound design and classical influences, where you in any way influenced by 20th century classical music, like Shaeffer or Stockhausen?**

No, not at all. All similarities with classical music of any date is a recent construct. Nowadays, I can certainly appreciate classical music but it doesn't really influence me, in any conscious way at least. Sounds on the other hand I've always been fascinated by, and ever since I first got my hands on a sampler I've loved experimenting and exploring different sounds. I like to think of it as there is a hidden song in each sound, and a hidden sound in each object or location... and it's intriguing to seek it out.

**To me, Desiderii Marginis, sounded fresh amongst the likes of Brighter Death Now, In Slaughter Natives, Raison d'Etre, among others, due to your inspirational combination of different stylistic elements. Where others concentrated on noise, more rhythmic driven compositions or soundscapes, you combined all these**



elements into a conglomerate that could perfectly set a wide range of moods. I also see Desiderii Marginis as a conceptual blue print for bands joining the CMI roster later on, like for example Arcana or Puissance. Could you comment on this?

Well, I don't like to rule out any kind of available means of expression simply out of genre conventions – and the sub-genres within industrial music where – unlike today – a lot less pronounced back then. It can be very interesting and rewarding to work within certain limitations as it forces you to be inventive – but it's essential that you lay out those limitations yourself. I agree that my music is about finding and conveying moods, it always has been, and whatever creative means I think appropriate to summon up that mood I make use of.

In 2001, 4 years after your debut, you released *Deadbeat*, which is a very coherent album, albeit with less exploration of different styles than your debut. Was this a natural progression of focussing more on sound design and the use of orchestral elements without it having a too classical feel?

Yes it felt like a very natural progression, if it appears less eclectic than it's predecessor it's probably a question of me finding my own expression. I definitely wanted the music on *Deadbeat* to be a lot heavier and darker, more rumbling and with less use of conventional orchestral sounds. I've never been a great appreciator of neo-classical music of any kind, and I don't want my own music to move in that direction.

With your follow up album *Strife* (2004), you distinctively chose for a more industrial and less orchestral approach. This was in a time where act like Deutsch Nepal, IRM and Brighter Death Now paved the way for a European branch of noise-music. Was this again a natural progression, or is there more to it?

When I start recording sounds and songs for a new album I don't necessarily know what the outcome will be – it's a continuous process of shaping and reshaping. What happens is usually that anything that sounds too similar to what I did previously I discard, or rework. And that's how it goes, slowly you find out what your current expression is like, and you try to refine it. It's always good to become aware of your own creative formulas so you can avoid repeating yourself, and thus becoming dull.

Your last album on CMI was *Seven Sorrows*, where folk elements, voice samples are combined with orchestral arrangements on a backdrop of by now typical Desiderii Marginis soundscapes. To me this album is very similar to your debut, albeit more sophisticated. I like the variation in the songs a lot! Is this a direction you'll continue to follow (I haven't heard *Procession* yet)?

Perhaps it takes an outsiders ears to make fair comparisons like that, to me all my music is firmly related to a certain time and place in my life – and since you can't step into the same river twice... Anyway, when you hear *Procession* you'll find out that the answer is no – it's a very different story altogether.

On the 14th of April you'll perform in Belgium, alongside Empusae and Peter Bjärgö, what can we expect from this performance? In the past you spend a lot of time on creating visuals for your performances, is this a way out of the (lets face it) boring 'one man and a laptop' routine that is so often seen. Don't get me wrong, as a fellow musician I know there can be a lot going on on that laptop but for an audience it is often difficult to comprehend. How do you deal with this issue?

That's not the main reason at least – thankfully most people who attend a dark-ambient show nowadays knows pretty much what to expect. I've even seen some examples where it would probably have been better if there had been no visuals at all. The sound and visuals, if done carefully, combined helps to mediate the mood of both, they interact. It took me some time to realize that I should learn how to utilize this to increase the experience.

As a last question there's the traditional famous last words, so do you have any?

Only that I hope to see you in April, and that there is much coming up during 2013.

# TERROR BIRD

***On 23rd May you can see the performance of Terror Bird in Brussels at Café Central in Brussels. So it's the perfect time for your mag to find out what Terror Bird is all about...***

**Hello Nikki, please tell us who and what Terror Bird are.**

Terror Bird is my music project. I've been writing songs under this name for almost nine years. But it's been a live band for six years. Other than myself, the band members have changed a lot over time. Right now, the band is myself, Liane, and Jen. Liane plays cello and Jen plays synth. I sing and play electronic drums live.

**If I'm right you're quite new on the scene and yet you're already doing a whole tour in Europe. There are bands around who are dreaming of this their whole career without reaching that goal.**

We're actually not new on the scene. We've been a band for years. We just haven't been paid much attention to, and don't have much press. We do records on small labels and I guess that neither we nor the labels have much money to spend on advertisements and press.

**We're evolving in a world in where music becomes a free item. Nobody seems to care to pay a penny. Do you think that's a good thing?**



Not really. Sometimes I find it disheartening that people won't even pay a very small amount for a digital download, because I feel like they don't care enough about the music to pay a measly amount. And I'm really broke! Ha ha. But I never thought I would actually make

any money off of music or art. That's not realistic and I think if that's the main reason why you do music, maybe you should do the world a favor and let someone sincere take your place.

**Some say you're making bedroompop. Are Terror Bird bedroompeople?**

I am! I can't say the same for the rest of my band! Sometimes I am a livingroom person. Ha ha.

**Joking aside, who or which are your musical inspirations?**

I would say the top artists that have influenced me are David Bowie, Kate Bush, The Smiths and Morrissey. I have also been influenced by Elliot Smith, early Rolling Stones (which probably makes no sense to anyone but me!), 80s synth pop like OMD, Human League (who we actually got to play a show with), Ultravox, Gary Numan, 60s French and American pop, Belle and Sebastian, The Poppy Family, Lesley Gore, Iggy Pop, Roy Orbison, Patti Smith, New Order, Death in June (the songs, not the pseudo-Nazi stuff). Despite what anyone says, Siouxi Sioux is not an influence! I swear! Jeremiah, who was in the band for a long time and played drums on two of the records was influenced mostly by punk music, I think

**Sometimes they say that everyone with a computer can make music. Agree or disagree?**

Agree! But obviously not everyone can make good music. That being said, everything is subjective and what I prefer might be seen as total crap by someone else.

**If you tell your neighbors that you're going to do an European tour, what do they think?**

They think and say, "Ohhh how lucky! How wonderful! I'm so jealous!". I always tell them they should come with me, but they never do.

**You'll soon be in Belgium. Ever been there and what can people expect?**

Yes, we've been to Belgium before and loved it! We are a band of three women, and we will be having the time of our lives. So they can expect us to be a little drunk and probably doing weird interpretive dances and pseudo ballet moves after we play. We are friendly, so I hope people will talk to us! During the show, they can expect me to sing and play a little electronic drum pad and do some weird movements and dances. They can expect cello and synth. We will have fancy outfits and I always wear makeup that makes me think of my true love, David Bowie during the 1970s.

Didie BECU



DESIDERII MARGINIS  
PETER BJÄRGÖ  
EMPUSAE

FRIDAY 12TH APRIL 2013  
CLUB BIZARRE - DENTERGEM (B)

[BIZARREDENTERGEM@GMAIL.COM](mailto:BIZARREDENTERGEM@GMAIL.COM)

- 05.04 HEIRS, ASCETIC @ B52 Eernegem [BE]  
06.04 HENKE + AROMA DI AMORE + DARK POEM @ Zappa, August Leyweg 6, Antwerp [BE] doors: 19h / first gig: 20h  
06.04 VAMPIRE PARTY LIVE @ Petrol, Antwerpen [BE]  
Surgyn (UK), C-Lekktor (MEX), XP8 (IT), SAM (DE), Aesthetic Perfection (USA), Soman (DE), Suicide Commando (BE)  
06.04 DARKOTHEQUE TAKE#10 @ Windows, 50 Rue Ph. de Champagne, 1000 Brussels [BE]  
12.04 DESIDERII MARGINIS + PETER BJÄRGÖ + EMPUSAE @ Club Bizarre, Dentergem [BE]  
12.04 REWIND-EASTER-FEST (DAY 1) @ Vooruit, Gent [BE]  
Welle:Erdball, The Neon Judgement, The Klinik, Red Zebra (last concert!), SA42, Simi Nah, Lebanon Hanover  
13.04 REWIND-EASTER-FEST (DAY 2) @ Vooruit, Gent [BE]  
VNV Nation, Diary Of Dreams, Vomito Negro, The Invincible Spirit, Underviewer, Star Industry, Psyche, Der Klinke  
18.04 THE SOFT MOON @ Trix, Antwerp [BE]  
19+20.04 DURBUY ROCK FESTIVAL @ Bomal-sur-Ourthe [BE]  
Le Bal des Enragés, Eluveitie, Punish Yourself, Tiamat, Korpiklaani, Deafheaven, The Gathering, Loudblast & many more  
20.04 CURIOSITY (THE CURE TRIBUTE) + BODY ELECTRIC (SISTERS OF MERCY TRIBUTE) @ Club Bizarre, Dentergem [BE]  
24.04 THE RESIDENTS @ Het Depot, Leuven [BE] WONDER OF WEIRD TOUR 2013, 40 YEARS THE RESIDENTS  
26.04 REPOST FESTIVAL @ Nieuwe Nor, Heerlen [NL] Red Lorry Yellow Lorry (UK), Chameleons Vox (UK), Electric Electric (F)  
26+27.04 FORMS OF HANDS 13 @ Bönen - Ruhr area [DE]  
WINTERKÄLTE, AH CAMA-SOTZ, ORPHX, GEISTFORM, XABEC, NULLVEKTOR, HEIMSTATT, YIPOTASH, HYSTERESIS,  
TALVEKOIDIK, WIELORYB, LE MODERNISTE, PHASENMENSCH, KAIBUN, YURA YURA feat. MACHA MELANIE  
27.04 ELEMENTS (FORMER RED ZEBRA) + SIMI NAH @ B52 Eernegem [BE]  
27.04 NEW-WAVE CLASSIC PARTY (4 YEARS CELEBRATION EDITION!) @ Vooruit (balzaal) Gent [BE]  
03.05 ORGANIC @ 'La Taverne du Théâtre' Place Communale, 23 7100 La Louvière [BE]  
04.05 GUIDO BELCANTO @ Club Bizarre, Dreve 1, Dentergem [BE]  
05.05 THE KNIFE @ AB, Brussels [BE]  
08.05 STUBRU 80-90-2000 PARTY @ Vooruit, Gent [BE]  
08.05 NORTHERN SADNESS, MOTEK @ JH Comma, Binnenweg 4, Brugge [BE]  
18.05 MARQUEECLUB PARTY @ zaal Noorderterras (groundfloor), Jordaenskaai 27, 2000 Antwerp [BE]  
18.05 IAN MCCULLOCH @ Zaal Het Depot, Martelarenplein 12, 3000 Leuven [BE]  
17-20.05 WAVE GOTIK TREFFEN @ Leipzig [DE]  
23.05 FANTOMATIC.NIGHT II: TERROR BIRD (CAN), LUMINANCE (B) @ Café Central, Brussels [BE]  
24.05 ELECTRONIC BODY MUSIC NIGHT @ CC Diest [BE] Front 242, The Neon Judgement en Radical G  
25.05 BUNKERLEUTE - A TRIBUTE TO VNV NATION & SUICIDE COMMANDO @ Blauwe Kater, Hallengang 1, Leuven [BE]  
25.05 GECKOFEST @ Merchtem [BE] Cazy Drag, Kiss The Anus Of A Black Cat, Raveyards, Kong, A Split-Second, Arbeid Adelt!  
01.06 CLUB NEW WAVE - EPISODE 8 @ La Bodega, Brussels [BE] Pure 80's and new wave classics party!  
01.06 PORTA NIGRA FESTIVAL @ Aarschot [BE]  
Ordo Rosarius Equilibrio, Rome (solo set), In Slaughter Natives, Triarii, MentalPlastic BodyFiller, Empusae  
02.06 THE BREEDERS PLAY 'LAST SPLASH' @ AB, Brussels [BE]  
02.06 THE IMAGINARY SUITCASE @ La Porte Noire, Brussels [BE]  
28-30.06 BLACKFIELD FESTIVAL @ Gelsenkirchen [DE] And One, Eisbrecher, Blutengel, Mono Inc., Deathstar, Project Pitchfork, Rotersand,  
Samsas Traum, In Strict Confidence, Neuroticfish, Zeromancer, Fixmer/Mccarthy, Spetsnaz, Aesthetic Perfection....  
20.07 AMPHI FESTIVAL @ Tanzbrunnen, Cologne [DE] VNV NATION, SUICIDE COMMANDO, AGONIZE, ALIEN SEX FIEND,  
ATARI TEENAGE RIOT, DE/VISION, FABRIK C, FADERHEAD, GRENDL, & many more  
21.07 AMPHI FESTIVAL @ Tanzbrunnen, Cologne [DE] ANNE CLARK, DIARY OF DREAMS, DIE FORM, FAUN,  
FIELDS OF THE NEPHILIM, ICON OF COIL, LETZTE INSTANZ, OOMPH!, PETER HEPNER, & many more  
23.08 INFEST 2013 @ Bradford University [UK]  
AAAK (UK) Autoclav1.1 (UK) Cereello Elettronico (USA) Chrysalide (FR) Click Click (UK) Covenant (SE) Dive (BE)  
Future Trail (DE) Imperative Reaction (USA) Inertia (UK) MetalTech (UK) Pride & Fall (NO) Sono (DE) Wieloryb (PL) XMH (NL)

WAZ.de

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28<sup>th</sup> - 30<sup>th</sup> JUNE

# BLACKFIELD FESTIVAL

AMPHITHEATRE GELSENKIRCHEN - GERMANY

2013

## AND ONE EISBRECHER

**BLUTENGEL | MONO INC.**

**DEATHSTARS | PROJECT PITCHFORK**

**SAMSAS TRAUM | ROTERSAND | [:SITD:]**

**STAUBKIND | IN STRICT CONFIDENCE | NEUROTICFISH**

**ZEROMANCER | LORD OF THE LOST | MERCIFUL NUNS | FIXMER/MCCARTHY**

**SPETSNAZ | DIE KAMMER | RABIA SORDA | AESTHETIC PERFECTION**

**COPPELIUS | OST+FRONT | NOYCE™ | OMNIA | FORMALIN | FULL CONTACT 69**

**FR. 28<sup>th</sup> - SUN. 30<sup>th</sup> JUNE 2013**

**AMPHITHEATRE GELSENKIRCHEN - GERMANY**



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[WWW.TWITTER.COM/BLACKFIELDFEST](http://WWW.TWITTER.COM/BLACKFIELDFEST)

peepshowbooks  
die wettlosen (2013)

DARK SPY

ORIGINAL TICKETS & MORE INFORMATION:

**WWW.BLACKFIELD-FESTIVAL.DE**



Die Wetzlosen





**TRANSNATIONAL**  
— TOUR 2013 —

**01.11 - ZAPPA - ANTWERP**

**INFO & TICKETS : [WWW.BODYBEATS.BE](http://WWW.BODYBEATS.BE)**