

(K R A A K)



(KraaK)3 is a label from Belgium, operated by Dave and Johan, who replied to our questions on August 28th, 2002.

- **I'd like to know a little biographical information about you, such as how old you are, where you grew up, your schooling... Any sort of information that could help readers to understand how you got to be who you are today.**

This summer I turned 37 . I grew up at the Belgian/Flemish seaside in a little village called De Panne which is only 5 km from the French border. Spent my youth basically with fantasyplays on my own in the dunes and on the beach, playing football, searching for ammunition in several bunkers from the Atlantikwall and hassling tourists with my bike. I loved it there but when my parents separated I moved with my mother to Torhout when I was 17. Before that De Panne was quite known for his alternative scene with the Seaside-festival (which was basically the predecessor of Pukkelpop today) which I attended since the first edition when I was 14-15. Bands playing where The Passions, Sound, Arbeid Adelt etc... De Panne also had a lively "alternative scene". You had two very good pubs: "The Clash" and the "Appollo" which have been closed due to lots of fights between punk/newwavers and mostly (sorry) French disco-visitors to the surroundings clubs. There were also local hardrock motorgangs, but this would lead us too far off.

Anyway the very first concert I saw was Jethro Tull (I know, I know) when I was 12 together with my sister who was/is a full blown hippie. I can't really say it changed my life. Then I saw a concert from Japan in my hometown which was different: mainly because it was playback. But what really started me going were the first albums of The Clash and early Fall records. That was completely different, and only a couple of my friends loved it. Right from the start I fell also in love with the dynamics of early electronic bands such as John Foxx (then still in Ultravox), early Front 242, Human League etc..., which wasn't really appreciated by my punkfriends. The complete switch came with the Futuramafestival in '81 (and 82) where I saw Spk, Psychic Tv, early Sonic Youth, Clock Dva etc...

Once I lived in Torhout I discovered that there were many concerts 5km further on in Zedelgem (yep, the place where I spend later on 13 years of my life) where I saw bands such as Modern English, Fad Gadget, Bauhaus, Killing Joke, Undertones etc...

All this time I was busy with copying tapes from older mates, setting up illegal radioshow within schoolwalls. Anything, really which could help me out with my constant urge for more music.

But life continued, I followed my highschool until my final year and dropped out a couple of weeks before the final exams. Too much discussions with teachers and doubts about what to do with life where the reason of that decision. After that I did several jobs where the most hilarious one was my three-week career as hairdresser. Others included planting salad, working in supermarket, delivering cheese/eggs, working on a construction site etc...

At the age of 21, I followed an initiation for informatica, followed by some graphical courses. Once I finished those I found a job in the graphical industry but not with computers. It was a family-industry (not mine) which was very flexible and I stayed there for 11 years. All through the years I still went to hundred of concerts following the traditional "alternative scene" : Big Black, Husker Du, Butthole Surfers, Einstürzende Neubauten, Swans...

Came a time when I stopped buying records in shops but only through mailorders such as Ajax (Chicago), Fisheye (uk) and more importantly X-Pressway (later Corpus Hermeticum). This really changed my perception about music. Bands such as Dead C., Peter and Graeme Jefferies, Alastair Galbraith etc... Really got under my skin and started writing for the Pittsbull fanzine which was mainly punk/surf/garage. There I found myself a Dutch friend Paul Roostenstein which had the same fascination and whom started the now forgotten Rotten Windmill label. He actually released the first 7" from Wio + some classics from Plover, Birdskin etc... I continued this fascination for a couple of years until I met some younger indie-friends at a record fair. After a couple of beers we decide to launch the Toothpick label (I think 1995) to see if it was really so difficult to start a label. And it wasn't. Quite quickly we moved from fanzines/tapes to vinyl and released a split 7" from Wingtip Sloat/Mote and a onesided lp by Will Simmons. We called our music waffle-core including press releases with homemade waffles resulting in foodfights, and lots of beer. We also knew a local journalist whom we payed lots of Duvel. It did pay off finally:)) Toothpick exploded after our first big festival in 1997 which was attended by almost 400 people. We had a delay of 7 hours but the night is still bookmarked as memorable (bands playing were Furtips, Birdskin, Ed Nolbed (yep that's Köhn, aka Jurgen Deblonde), Wio, 1M54, Perfume 1v etc...). Most of these guys are still very good friends.

Meanwhile Toothpick had grown into an affair of 4 people being me, Dave, Hendrik (now doing Köhns visuals) and Ben (still playing in Mote). We had some discussions and me and Dave decided to go on with a new name. It became (K-RAA-K)3 and we released our first 7" at the autumn of 1997. It was the split 7" from Azusa Plane/Tin Foil Star (now Styrofoam). Later that year we went to Landsberg for the Hausmusik-festival so opening up new ideas and frontiers. The rest is kind of history I guess.

- **Which friendly piece of advice would you give to someone who wants to start his label ? What used to be tape-only labels are now CDR-only labels. Do you think it makes it easier for people to start their label and run less risks ?**

My biggest advice is to start doing it as a hobby, because you love the music in all its faces. Don't start doing it to be hip. I only started with it when I was way older (around 28/29) basically as a joke, but also because by then I wasn't satisfied with

only buying and searching for new music through mailorders. It's a kind of freaky behaviour and an addiction.

Another advice is to keep calm all the time. It's a kind of relationship you can't really control, a kind of passionate obsession which can destroy lots around you regarding your social life. The move from tape to cdr isn't so bad, although I lately was searching through my old tapes which made me a bit nostalgic. I think it's way easier to start a label with cdr, but it's basically still a world which is similar with the tape-culture. Meaning lots of trades etc... Which is fine but keeps the rare treasures within a certain incrowd. Another thought about cd-r's (and ltd releases such as the New Zealand Lathe cut releases) is the speculation of some artists/musicians on a license/deal with a label. It's something which has been going on for a couple of years now, and especially in the electronica-field is widely used.



- **To me the role of a label should be to discover new acts, help them get promotion, distribution, spread the word on their creativity. It seems that could be the motto behind your label. Right ?**

You could more or less describe it that way. The thing is that along the way you get to hear music you are saying "my god, why isn't this released", and after a while you discover (especially at the time) that lots of young people are making great stuff within the walls of their rooms without any intention of releasing it or even to let hear this to other people. That's the way we discovered Wio and Köhn. That's the starting point : finding distribution is another one, but I have this strong believe that when the music is good (in whatever genre) it always find it's way. And so it does. Of course you have to be lucky. We had a lot of luck that certain people knew us, or our releases right from the start (such as Bruce Russell, Sonic Youth, Hausmusik and the mighty Fisheye empire). The world is a small place but you can see some lines which are followed.

- **You used to be helping other labels with distribution in Belgium, now you have stopped that service. Why ?**

Basically because we ran out of money due to non-paying shops/distributors, tax problems and some big loss of money on some of the licenses we did over the years. (K-RAA-K)3 distribution had grown too fast, and we didn't find the financial back-up we needed. We kind of rolled into the distribution because we exchanged quite a lot of records so we could start a mailorder. But following the philosophy: if you do mailorder, you can do as well distribution, we started that as well. The problem is that at that point it becomes a business. And at that point me and Dave still had full-time jobs. I still owe money to some labels which makes me feel very guilty, but I'm working hard to find solutions to pay everybody. It's one of my priorities at the moment. From what I've heard it is a widely based problem for distributors. Shops don't pay the distributor on time, distributors advance the money to label so creating a financial hole. It still makes me feel a bit sad because I really loved doing it, but it couldn't go on like this. Maybe one day we (or I) will return with a small based mailorder but it will not be in the next two years or so.

- **I have noticed in your list of distributors that some of the companies are mailorder rather than proper distributors, or better say mailorder-lists that have extended their activities and sell to some very specialised Indie record stores. But they do not sell to chain stores. So do you think that it would be useless for your records to reach those music supermarkets ?**

No, not at all. It is just that when we did our distribution ourselves that nobody from the bigger stores were interested. It only changed this year because Bang Distribution started to do our distribution in the Benelux and they have their own barcode which is necessary for most chain-stores.

- **Do you wish to keep your music within a certain circle of specialized connoisseurs ?**
- **Or did you chose to keep things, prices under control and thus avoid mass-distribution in certain countries ?**

My experience is that you can't really keep the price under control. We have our fixed price for distributors which is a bit lower than the average one, but once it's hitting the recordstore it has the same price as other cd's. We really don't wanna be snobs regarding our music but you have to be realistic some of our music isn't there for a mass-audience. I mean: when you release a Toss album you just know it's only going to appeal a certain crowd, where as for instance Köhn, Portables or Wio can appeal a wider audience. My little niece is 11 and dances on Köhn, and I know a lady of 72 who just loves Wio!!!

- **Today, there are more and more chain stores and less and less passionate/smaller record shops. Are you affected by that (de)evolution, or did you deliberately chose to stay away from that "market" ?**

No, as I said: they didn't want us and I'm not going to beg on my knees for these chainstores. If they do it: ok, if not: that's a pity for them and maybe some of our artists. And yes, it does affect us in a way that our more listenable bands probably sell a bit less, but for the more experimental ones it doesn't make a difference. It's a shame that those small stores are disappearing (also here in Belgium), but those who are struggling to survive do have a lot of support. If I want to relax, I really enjoy spending some time just moving my fingers through obscure records and talking with the shopkeeper so creating that "high fidelity" feeling. But we really can't complain. Forced Exposure is doing a great job in the States, Cargo is doing his best in the UK and Bang helped out for promotion quite a lot in Belgium/Holland. Germany is different, but even there it's ok. And seeing what Nosordo in Spain did in a very short notice makes me very hopeful for the future.

I know some "independent" labels who are using 30% of their edition on promotion, which is fine by me but I'm rather interested in getting the stuff available, then in getting it in every magazine you can think of. And most of our music is available. Since the internet boomed there is no reason someone should complain about not being able to purchase something. We are doing ltd editions of our releases. Not because we are snobs, but just being realistic. There's no point in pressing up thousands if you know you are only going to sell a couple of hundreds (or even less). Especially with the sales dropping last year worldwide (does 11th Septembre has to do something with it???)

A good small store orders directly from labels, small distributors so creating a buffer against chainstores... This demands lots of patience, and persistence to do so. I still believe it is possible, but you need to get specialised to fight these monsters.

- **What gave you the reason, or motivation to start your label ? Weren't you satisfied with other labels' music ?**

I was happy with other label's music but Belgium doesn't really has a tradition of independent labels. You have of course Subrosa, but I never really saw them as an independent. And quite some punk-labels which were all the time fighting over each other resulting in selling more cloths than records. But it really felt like a necessity to give the world music which we believe was/is truly meaningful and original enough to release it.

- **Did you start with a certain idea, concept ?**

I could make up one for you if you want :)

Not really: just releasing good stuff, enjoying the evolution of musicians who became really close friends so creating a kind of family. I know this sounds cheesy and all but fun and honesty are really essential for us.

- **How would you describe a typical (Kraak)3 act ? What does the name means ? Why is it written like that ?**

I don't know if there's a definition for a typical (K-RAA-K)3 act. Somehow we always seem to end up with quite shy people who are making emotional music. They all have their own sound/identity and the capability to play legendary live-concerts. The word "kraak" in Flemish means the sound of something breaking, like wood or more specified: the moment the stylus hits vinyl. We decided to spell it differently so people would notice it and ask themselves what it means. Can be very funny to hold a pancard with (K-RAA-K)3 on it at an airport besides Toyota, Microsoft etc... People actually do come up and ask what it means.

- **Most labels have an example, or a favourite other label which they like, and you ? Any label you could say was an influence on you ?**

Definetelly X-Pressway records which probably has the Velvet Underground myth about "everybody whom touched X-pressway started doing something" and very early Hausmusik where the combination of German discipline and a punk-attitude worked/work perfect. I think that Dave is more influenced by early Warp etc... Although that was probably only in the beginning and on the grafical site from it.

- **Any label that you think has been influenced by yours ?**

Never really thought about this, I don't know. I don't even think it's important. I do feel within Belgium that some people started doing their own thing which is of course great but to really say we influenced them is a bit snobby to say. Whatever: it's of something which keeps me awake.

- **You pay a lot of attention to packaging and your website is good-looking. Could you give us details on the person in charge of the design ? The new album of Köhn is a double Digipack, whose quality I find very poor. Did you have a problem with your pressing-plant ?**
- **Your label sampler looked great, handmade done... What is according to you the most beautiful record/art-object you ever issued ?**

The website is entirely the work of Dave Driesmans. He studied film and photography for a while, and now has a job as grafical designer in Bruges.

The packaging is done by the artists but Dave works everything out, gives advice or pushes the artists to go further. He's really strict on these matters but I'm leaving it completely to him because he's almost always right. His intuition hardly ever fails him.

We are quite happy with the new Köhn digipack: it is somehow different but also very funny. Ok, maybe the carbon might have been a bit stronger, but this is a detail regarding the music on the cd's. Pressingplants are difficult: you always have some problems with them, but it was ok and it had to be released. So many people had been waiting for it.

Personally I also think the labelsampler is brilliant. The designs were made by 1M54 as tiny aquarels and Dave transformed it to a grafical artwork. It was actually printed at my job as a kind of farewell after 11 years working there. The Lali Puna 7" was fresh as well while the Billy? Mcd had two different handmade packages which are still spectacular.



- **Often people do not consider "microsounds" to be rich and believe that very few is happening... Often associating it with the theory of "less is more", whereas a lot of things and ideas can be noticed in the music of many so-called "microsound" artists.**
- **Would you say that this is because many listeners :**
 - a) do not listen**
 - b) do not care**
 - c) can't understand the subtelties**

I think it's a combination of those three answers. Still: music is very personal so if it doesn't make you wander, or doesn't draw your attention, there is nothing you can do to force people to like something. Personally I think Microsounds are dead. Not literally because there are still some good artists around but the move from clubs to art-galleries isn't always a good deal. It's also a very ltd soundsource and I prefer somebody who makes something out of these sources then just plain sound. Only a few are capable to let you headbang to this kind of music.

- **Could you give us some precisions on the actual scene in your country ?
Any other label, activists that you feel close to ?**

Well, mmh... There is quite some activity. On the improvisational guitarfield it must be said that Veglia (run by a Toss member) is very active in organizing small scaled concerts, releasing records and cdr's. Some major clubs have a good programmation and will have my respect eternally. I'm especially talking about the 4ad-club in Diksmuide, and Zaal Belgie in Hasselt because they are both doing it for years in very difficult conditions. On top of that they are not based in major cities. It seems

like clubs in cities such as Gent/Brussels etc. are more active once they get money from cultural institutions. Which is fine, but it's a different approach.

But talking about a scene is relative: you have a group of people around (K-RAA-K)3 which have spreaded and doing things in Brussels, Gent, Louvain La Neuve. Some of them started labels (Morc, Glasvocht, Veglia, kapellmeister). There's an experimental scene which is a bit more serious such as Clingfilm Records, Vooruit and Logos (both Gent), a large '80's electro scene in Brussels, lots of dance. More dj's than ravers. It seems like Foton records is quite active and Aim Records looks really international with their Plug Research connection.

Besides that you have the Antwerp-connection (Deus, Millionaire, Zita Swoon etc...) but that's not really our cup of tea. I mean: they do their thing which has become more mainstream but we don't really know them.

People love them so I guess they are ok, and off course: Antwerp is the centre of the world:))) (according to Antwerp-locals)

- **Anything to say on the musical situation of Belgium today ?**

Belgium never has been a bad place to live in. It's geografically situated quite central and always had influences from all over Europe/world. Belgians love to drink, eat, party and they need music to do so. Of course everybody is complaining about his or her musical situation but you have to be realistic. It's not easy to make a living out of it. But those who know their way into the commercial incrowd certainly shouldn't complain. It comes down that artist getting more and more money for concerts/performances, than with the actual sales from records. Probably because of mp3, but certainly not only that. The only thing which irritates me sometimes is that Belgian musicians are often quickly happy with a certain status within their country. We try to open up these frontiers a little bit by talking to these persons in a way they should/would be challenged to make something which is strong enough to stand above or amongst contemporary colleagues abroad.

(K-RAA-K)3 sales have always been bigger outside then inside Belgium. It's only the last year that, for instance, De Portables got a boost over here, while the new Köhn cd really sells well also (while the first two Köhn cd's sold out for 80% abroad).

- **How does your selection process work? Are they pieces personally requested, or volunteered to you ?**

Mostly volunteered, or witnessed a live-concert which was impressive. It's really fully on intuition and me and Dave need to like it both. We have an extra guy in now called Pieter. So we need his advice as well now. And of course we would like to keep working with our own bands and see where they go. It really depends. If we want something for the 10" series, we will ask to stay within the atmosphere of the previous releases. The guitarimprovisation series (Shifts, Azusa Plane, Es) are a bit seen along the same way. But other releases are mostly based on a complete album, meaning: don't disrupt the coherence of the album and make every song/track worthwile not only standing as a track, but also within the whole album.

This sounds way more serious then it is, because mostly musicians do have that intuition from themselves.

- **Is there anything that you regret or that you'd change if you could ?**

Several things: missing Joy Division in Brussels because I was too lazy to go is one thing, quitting school/education... But regarding the label: maybe we should have kept closer control to the artwork in the beginning of the label. Some stuff could have been mastered better, but these are details. Most regrettable for me personal is the failure in distribution. And yes, I see it as a failure. But in the end lots of labels are going to suffer because of lack of good distributors. And they are so needed.

On a personal level it would take me too far to explain everything but it should be clear that if you are passionate about something it is difficult to get your life into an equal level.

Another thing is that we should have made the Trim-label an official sublabel of (K-RAA-K)3, but we didn't want to do that to keep things separated. Looking back at this was a bit of a mistake.

- **Any album or band that you wish you had issued on (KraakK)3 ?**

Dead C. is a dream of mine, but we also missed doing the cd-version of Lali Puna's Tridecoder. That's a bit of a shame, but in the end they are German and closely bounded to hausmusik so it was only fair they decided to go through Morr who had just started then. Also the recordings of Twine (the one on Komplott and yep, BiP_HOp's) is also a bit of shame, but in the end the music got heard so that's the most important thing. But there are more albums I wished I had done: Philip Jeck's "Surf", Village of Savoonga: "Philip Schatz" etc...

- **What are your goal as a label. Futureplans ?**

We will still release on our own speed releases which we like. So we will not accept any pressure from press, distributors etc. I think we will focus quite a lot on live-concerts seeing this is quite interesting regarding the artistic level for musicians, as promotion and as partyguides for ourselves. I'm looking into doing a European tour in autumn with hopefully some dates in Spain, and England.

- **Upcoming releases ? Please give some details on every band, name of the record, etc...**

We have been working on quite some cd's for a while now. I'm referring to the Thurston Moore and Dean Roberts cd's, but I don't know how far exactly everything is now... I heard some new work from Dean Roberts (ex-Thela, White Winged Moth) which is absoluteley amazing but he is still working on the final masters.

What is more certain is a 10" by Twine whom will continue our 10" series which was started a while back with Pan American and Rothko. This one should happen even this year.

We also look forward to releasing Benjamin Franklin whom has been active around us for years doing supports but so far only released a couple of tapes and compilationtracks. I'm sure his combination of Jacques Tati, toyish Reich melodies, Voight beats and casiotunes will be a hit. He is already semi-legendary where-ever he played, so that promisses.

Another thing we are planning is a double lp proposing 4 new Belgian talents each one side to show their work: so far on it will be Tuk (being Guillaume Graux whom did a lot of visuals for Köhn, Ovil Bianca), Hans Olo (drummer from Portables going solo on a Aerial M way), Christophe Bailleau (Brussels electronica wizzard getting his stuff down in a way only Novisad/Adlib did) and one more tbc.

2003 should be De Portables year if they can get their new songs recorded by then, Wio is also working on a new album and Ovil Bianca is probably close to a 10 cd-box or something. We also really would love to do Géographique, but we are waiting for a complete masterwork from them. The way they sometimes hit the right spot on live-concerts should be possible to transfer into cd as well. Once they can do this, I'm sure we will not wait too long about all this.

- **Could you introduce us to some of the acts on your label ? (names, how you met, anecdotes...)**

Hmm, well most of us come out of West-Vlaanderen which is a province within Belgium whom usually is laughed at. We don't give a fuck about this so creating a kind of an own kind of humour and conversations. People like Portables, Wio, Köhn and Toss were already on Toothpick but I guess it really started with Hendrik (Studio Muscle) getting a tape from New York with a Belgian guy on it whom lived only 5km away from us! That guy was Wio. We met shortly after that and through him got to know several other people. We "discovered" Köhn by coincidence. We already released a tape of his lo-fi solo thing Ed Nolbed when I asked him if he did some other music as well. He said: "sure, I'll bring you a tape". And so he did, that tape was actually for 90% the first Köhn cd.

Toss are a bunch of nutcases from around Aarschot (near Brussels) whom Dave knew while he was still at school. They didn't had a name yet so initially Dave named them Cosmic Blenders. After a while they found their own name. I remember sitting at the seaside with my walkman listening to their record at a low volume. I still could hear the waves. That was magical. But Toss had several legendary moments, with one of the highlights a concert in Brussels where the organiser pulled out the plugs after 7 minutes.

Lali Puna was asked to do a 7" after their concert on the Hausmusikfestival, but only because Wio and Jurgen (Köhn) were so friendly to ask it because I didn't dare to do it. Pan American was the same thing. Me and Dave went to see Labradford and I said to Dave: "you don't dare to ask", and he said: "yes, I do". Anyway, on both occasions I was too drunk.

Rothko was asked by Dave after a concert in London. I wasn't there but I only found out later that he actually somehow got backstage, went up to Rothko and asked to do a 10". After they said "yeah, sure", he just left without any explanation, or any other conversation.

Shifts convinced us after a concert I saw in Holland, while Es just seduced us with a demo.

Janek Schaefer convinced us also after a concert and a tape of some shows while Main was introduced by Janek to us after a Comae show. Robert Hampson has always been kind of an idol to me so it didn't occur to us to ask about a release until Janek said: "just ask, he'll be happy". And so we did.

Ovil Bianca got us by our balls with a tape full of cruel electronics. We were quite sure to do something with it and then he suddenly disappeared for a year or so. That was a bit of a problem since we programmed him on a show in Brussels. We

(me, Dave and Köhn) finally did a kind of dj-sets mixing his bits and pieces live behind a curtain. Fennesz witnessed this to great enthusiasm so creating a little legend.

Pimmon also sent us stuff which we fell immediatelly in love with, while Vote Robot was contacted by us because we wanted to reissue their first lp, which they refused, which then resulted in us doing their new album. Funny guys these Canadians: meeting them over here in Europe was a strange experience with them chasing 70's pornmagazines from bushy women, and scoring King Diamond records.

Dag Are Haugan sended us a demo which was simply too beautifull to ignore. On top of that he made one of my favourite 7"'s of all time on Mykedroner. Adlib (aka Novisad) happened because Dave had contact with Tom Steinle (Tomlab) so creating new areas for us. Just a pity we did it on mcd because nobody really likes that format. It's till one of these treasures you could listen to for ages.

And off course we had our Spinal Tap moments. Köhn passing out completely pissed 30 minutes before his show at Pukkelpop, Wio writing new lyrics 10 minutes before a liveconcert, me dj-ing at a wedding, Benjamin Franklin getting his first tourexprience in Germany (including all clichés except the sexbit), funny encounters with "journalists" ... And so on.



Discography :

1M54 : All brakes loose, I suppose tape - Sold Out

ADLIB : Adlib mcd

ALLES WIE GROSS : s/t 7" Sold Out

AZUSA PLANE: The Highway's Jammed with Broken Heroes cd

AZUSA PLANE / TIN FOIL STAR : s/t 7" Sold Out

BILLY? : plays funny moods mcd Sold Out

BLAV01 : s/t square 8"

de PORTABLES : Rosegarden cd Sold Out

ES : Flick cd

JAN DUCHEYNE : Biofragment book Sold Out

KOHN : Koen dbcd

KOHN : (KOHN)2 cd

KOHN : s/t cd Sold Out
LALI PUNA : The Safe Side 7" Sold Out
MAIN : tau cd
OVIL BIANCA : Gravity=Love cd
PAN AMERICAN : Quarry 10" Sold Out
PIMMON : Kinetica cd
ROTHKO : Storm Cycle 10"
SHIFTS : Mechanica cd
TOSS : s/t lp
TOSS : Titles of the Greatness of been cd
V/A : Scenes of Ringing Isle dbCD (feat. Sunroof, Ashtray navigations, K. Salvatore ...) Sold out
V/A : Toothache 1/2 tape Sold Out
V/A : Toothache 2/2 tape
V/A : festsampler 2001 cd Only available at fest for free (featured excl. tracks from Kid 606, Vote Robot, David Maranhã, Alastair Galbraith, Köhn, Adlib, kern, Senking etc...)
V/A : Festsampler 2002 cd (feat. Excl tracks from David Grubbs, Toss, Benjamin Franklin, Alog, Oren Ambarchi, Main, Ekkehard Ehler, it & My Computer, Twine, Wio)
V/A : labelsampler cd (feat. Excl. tracks from Köhn, Wio, Portables, Toss, Janek Schaefer, Shifts, Es, Adlib, 1M54, Benjamin Franklin, Géographique, Ovil Bianca etc...)
VOTE ROBOT : In Meorm Na lp
WIO : I can see where i am now lp Sold Out
WIO : s/t cd - 12E Sold out
WIO VS KOHN : Lullabies 10"