

Curatorial > INTERRUPTIONS

This section proposes a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

With **INTERRUPTIONS** we make the most of the vast musical knowledge of the artists and curators involved in the **Ràdio Web MACBA** project, to create a series of 'breaks' or 'interruptions' in our Curatorial programming. In à-la-carte-music format, our regular curators will have carte blanche to create a purely musical experience with only one guiding parameter: the thread that runs through each session must be original and surprising. Part two of *Deutsche Kassettentäter*. *The rise of the German home-recording tape scene* rounds off Felix Kubin's musical selection with exclusive interviews featuring Alfred Hilsberg, founder of the record label ZickZack, and the author Frank Apunkt Schneider.

Curated by Felix Kubin

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Felix Kubin (b. 1969) lives and works against gravitation. His activities span futurist pop, electroacoustic and chamber orchestra music, radio plays, performance projects and workshops. In 1998 he founded his own record label Gagarin Records. Over the last two decades, he has released numerous albums and played at many international electronic contemporary music festivals. Along with composing and performing, Kubin's main interest is radio art. He has written and produced several feature-length radio plays for German National broadcasters (WDR, BR, Deutschlandradio) and performed live shows for London's Resonance FM and Vienna's ORF Kunstradio. His plays are often based on a mix of documentary, fiction and sound art. www.felixkubin.com

INTERRUPTIONS #5

Deutsche Kassettentäter. The rise of the German home-recording tape scene, part #2

The second (and final) part of this mini-series features interviews with ZickZack label founder Alfred Hilsberg and author Frank Apunkt Schneider. The two *Kassettentäter* experts talk about the cultural, social and political conditions in Germany at the end of the seventies that gave rise to a radical new type of music, which Schneider describes as 'the undirected aggression of the freed noises'.

01. Summary

With the foundation of his label ZickZack in 1979, Alfred Hilsberg rapidly became a key figure in the booming German independent music scene, and even came to be known as the *Punkpapst* (punk pope). ZickZack released records by groundbreaking bands such as Die Toedliche Doris, Einstürzende Neubauten and Palais Schaumburg who would become 'triggers' for the new movement – just before it was commercialised by the mainstream industry. In his first English radio interview ever, Hilsberg talks about the dawn of the *Neue Deutsche Welle* (German New Wave), a term that he had introduced to readers of the influential music magazine *Sounds*. His column 'Neuestes Deutschland' was met by such an enthusiastic response that he was eventually 'attacked by 20, 30, 40 cassettes per day coming in from all areas of Germany'.

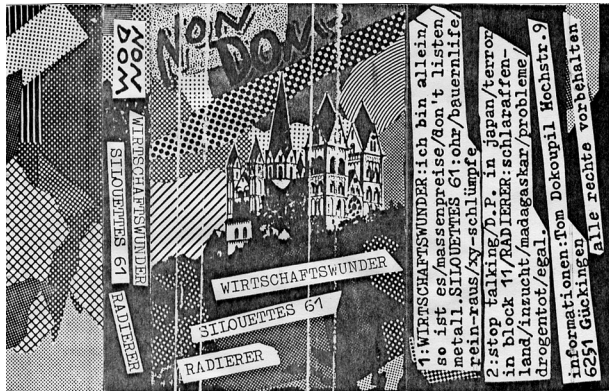
Hilsberg and his younger colleague Frank Apunkt Schneider often use the term *energy* when they try to describe the anger, angst and dynamism of the *Kassettentäter* scene. Schneider, pop theorist and member of the Vienna-based artist group monochrom, regularly contributes essays and articles to the magazines *testcard*, *Zonic* and *Skug*. In his book *Als die Welt noch unterging** (When the World Was Still on the Verge of Downfall), an encyclopaedic topology of the German New Wave underground, he sums up the radicality of that music in a nutshell with the phrase 'Die ungerichtete Aggression der befreiten Geräusche' (the undirected aggression of the freed noises). Never before had there been such a high level of experimentation and playfulness in German pop music. Schneider ascribes this to the situation in Germany in the early eighties, which could be described as a state of anomy, a term coined by French sociologist Émile Durkheim to describe the loss of social ties and values in times of deregulation and rapid structural changes in a society.

Both Hilsberg and Schneider consider 1980 to mark the start of a new era in which 'the old order was not valid anymore and a new one hadn't yet been found' (Schneider). In this cultural vacuum, under the looming threat of a possible nuclear war and squeezed between opposing ideologies, everything became possible. Arts, music, literature, film and humour had to adapt to the monstrosity of the political momentum.

The words of Hilsberg and Schneider are illuminated by fragments of a historic 1983 recording: sitting in their kitchen, the notorious *Kassettentäter* Armin Hofmann, Klaus Schmidbauer and Handke Hesselbach discuss the current state of the underground tape scene. Their final conclusion is clear and simple: a new movement is necessary.

Don't listen auf Leute
 Don't listen
 Don't listen auf Leute
 Don't listen

Don't listen auf Zeitung
 Don't listen auf Radio
 Don't listen auf Data
 Don't listen auf Politik



[*Non Dom*, 1981]

Don't listen auf Werbung
Don't listen auf Doktor
Don't listen auf Eltern
Don't listen auf Freunde

Don't listen auf dich

The Wirtschaftswunder 'Don't Listen', 1981

*published by Ventil Verlag in Mainz (D), 2007, ISBN 3-931555-88-7, www.ventil-verlag.de. The book is only available in German and can be ordered directly from frank.apunkt.schneider@gmx.de.

02. Playlist

Wirtschaftswunder 'Don't Listen'. From the tape compilation *Non-Dom* (1980).
 Tagesschau 'Gib mir eine Mark'. From the tape compilation *Fleischeslust* (Pissende Kuh Kassetten, C-Tel 1, 1981).
 Cinéma Vérité 'Schwerer Sonntag'. From the tape *Der weiße Rausch* (A.D.N. Tapes, ADN08, 1984).
 Reinheit des Herzens 'Die Mädchen aus Lausanne'. Unreleased.
 Co-Mix 'Setzt Elektronen frei'. From the tape *Wir sind Brüder – Die Brüderkassette* (Intoleranz Tapes, 1982).
 Eisenhauer 'Insekten'. From the tape compilation *Nur noch Reste, Mann!* (Pissende Kuh Kassetten, C-Tel 3, 1982).
 Siegi und die Tüten 'Varel Ain't No Funky Town'. From the tape compilation *Fleischeslust* (Pissende Kuh Kassetten, C-Tel 1, 1981).
 Siluetes 61 'Wo ist der Dom?'. From a flexidisc (ZickZack, ZZ13, 1980).
 Collage from the tape compilation *Non-Dom*, featuring The Wirtschaftswunder, Siluetes 61, Die Radierer (1982).
 GDR song from the *Oktober Singeweche* contest (ca. 1960).
 Die Gehirne (Leonhard Lorek and Michael Dubach) 'Besiedlung der Ozeane'. Live recording in Karl-Marx-Stadt (1989).
 Teurer denn je 'Jamais Vu'. From the tape *Bandschaden* (1986).
 Z.S.K.A. 'Negerurwaldbatschakenmusik'. From the tape compilation *ExtremMist '81 Sampler* (ExtremMist, emc 01, 1981).
 Universalanschluss 'Qualität des Staates'. From the CD *The tetchy teenage tapes of Felix Kubin* (Skipp 005, 2003).
 Das Gehirn 'Auf großer Fahrt'. From the tape compilation *Nur noch Reste, Mann!* (Pissende Kuh Kassetten, C-Tel 3, 1982).
 Co-Mix 'Revol rules OK'. From the tape *Wir sind Brüder – Die Brüderkassette* (Intoleranz Tapes, 1982).
 Z.S.K.A. 'La Sureté Nr 3'. From the tape *La Sureté* (ExtremMist, emc 012, 1983).
 Neros tanzende Elektropäpste '2 Füller und 1 Kamm'. From the tape compilation *So Nicht* (Reinfall Tapes, RC 003, 1982).
 Klaus Beyer 'Hey Jude'. From the CD compilation *Musik Oblik: Musics in the Margin, Vol. 2* (Sub Rosa, cat# 6711299, 2010).
 Die Radierer 'Probleme'. From the tape compilation *Non-Dom* (1980).
 Georgie D. 'Die Kunst wird mal durch Abschlachten groß'. From the tape *Datenverarbeitung* (Data 13, 1982).
 Dit+Uta 'Science Fiction Park BRD'. From the tape compilation *Nur noch Reste, Mann!* (Pissende Kuh Kassetten, C-Tel 3, 1982).
 Collage from the tape fanzine *Festival der guten Taten* and the bands Co-Mix and Universalanschluss.
 CHBB 'La petit mort'. From the tape *CHBB-3* (CHBB Musik, 1981).
 The Wirtschaftswunder 'Don't Listen'. From the tape compilation *Non-Dom* (1980).

03. Credits

Speakers: Alfred Hilsberg, Frank Apunkt Schneider and Felix Kubin. 1983
 interview: Armin Hofmann, Klaus Schmidbauer, Handke Hesselbach.



[Z.S.K.A. *La Sureté* (ExtremMist, emc 012, 1983)]

04. Acknowledgments

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05. Copyright note

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