



EXTRA > ONLY GIRLS OF 17 CAN HEAR UP TO 16.000 HERTZ. A short history of the audio cassette

Following with Felix Kubin's line of research on the creative underground tape scene, in this brief podcast we revisit the origins of the format with former Philips employee Wim Langenhoff.

Curated by Felix Kubin.

PDF Contents:

- [01. Summary](#)
- [02. Related links](#)
- [03. Credits](#)
- [04. Copyright note](#)

For years, Wim Langenhoff led what Felix Kubin calls a double life. On one hand, he worked in various projects and departments at Philips laboratories in Eindhoven. On the other, he engaged in intense artistic activity at his own gallery, as president of the Instituut voor Betaalbare Waanzin (Institute for Affordable Madness), and as part of The New Electric Chamber Music Ensemble, a musical improvisation group notorious for including all kinds of unusual instruments in its shows, from motorbikes and oil paintings to balloons and fluorescent tubes.

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.

ONLY GIRLS OF 17 CAN HEAR UP TO 16.000 HERTZ. A short history of the audio cassette

01. Summary

As a former employee at Dutch electronics conglomerate Philips, Wim Langenhoff was involved in the development of the audio cassette. He was also a member of The New Electric Chamber Music Ensemble, an Eindhoven-based artists' collective that became notorious in the region for their anarchic performances in the late sixties.

The different sections of this interview are separated by two musical excerpts from the 2008 compilation *The Spirit of Eindhoven*. The ensemble's adventurous arsenal of instruments included kitchen utensils, workmen's tools, radio and TV sets, motorbikes, EEG equipment, gramophones, discarded super-8 movies and various lighting effects. Philips had no problems with its employee's double life: the company even financed some of Langenhoff's performances. When the group eventually disbanded, he continued as a part of the Instituut voor Betaalbare Waanzin (Institute for Affordable Madness).

This feature was produced by Felix Kubin for his *Chromdioxidedächtnis* (chromium dioxide memory) project released by Gagarin Records (gr2027). It appears on the MC that forms part of the boxset along with a CD and an extensive booklet. The project revolves around the format of the compact cassette, the last popular analogue recording medium. The cassette tape played a vital role for the pre-digital generation, providing an inexpensive way to record directly from the radio or vinyls and to create mixtapes for friends and lovers. As a side effect, it also triggered the emergence of an underground cassette scene that was particularly vibrant in early-eighties Germany.

02. Related links

Felix Kubin, *Chromdioxidedächtnis*
www.gagarinrecords.com/?str=releases&id=1586

The New Electric Chamber Music Ensemble
www.iaaa.nl/rs/NewElectric/index.html

Instituut voor Betaalbare Waanzin
www.ibwww.nl/

03. Credits

Curated, edited and produced by Felix Kubin. Interview conducted by Jan van den Dobbelen in 2013. Commissioned by the Deutsche Musikrat.

04. Copyright note

2014. All rights reserved. © by the respective authors and publishers. Every effort has been made to trace copyright holders; any errors or omissions are inadvertent, and will be corrected whenever it's possible upon notification in writing to the publisher.