



KOLLEKTION 03

POPULÄRE MECHANIK //

Compiled by **HOLGER HILLER**



CD / vinyl / download

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Tracklisting:

1. Gleisdreieck (3:25)
2. An die Hoffnung (4:17)
3. Scharfer Schnitt No. 1 (2:39)
4. Für ein paar Deutschmark mehr (4:38)
5. Wiedereingegliedert (2:59)
6. Oranienbar (4:05)
7. Sauer im Regen (2:25)
8. Gib dem Affen Zucker (3:24)
9. Schlag die Weißen mit dem roten Keil No.1 (4:56)
10. Als sie ertrunken war (6:01)
11. Smog (2:23)
12. Fabrik (3:42)
13. Fabrik (Slight Return) (1:00)

Promokontakt:

- Bureau B
Mathias Kümpflein
Tel. 0049-(0)40-881666-62
matthias@bureau-b.com
- Cover/Presskit-Download:
www.bureau-b.com/releases

KEY FACTS:

- Populäre Mechanik was a post-punk, jazz bastard project created by **Wolfgang Seidel**, friend and sometime musical partner of **Conrad Schnitzler** and founder member of **Ton Steine Scherben**.
- This collection has been curated by **Holger Hiller**, best known as vocalist for **Palais Schaumburg**. Hiller presents tracks from two cassette productions which Seidel released in the early 1980s. The booklet features an interview which Hiller conducted with Seidel in which they discussed the function of rock and pop music over the past 45 years.
- All tracks released for the first time on CD and vinyl
- Available on CD / vinyl / download

Wolfgang Seidel on his career up to Populäre Mechanik:

>> □The music of Ton Steine Scherben soon lost its fascination for me, so before long I quit the band. I was far more intrigued by the music performance club Zodiak Free Arts Lab run by Beuys student Conrad Schnitzler. The Zodiak had one white room and an empty black room, the latter used for concerts. And what concerts they were! A poster announced: "Totally free music. Everyone plays. Anyone plays. Everyone can do it." A nightmare scenario for "serious" musicians who earn their living by playing, as not everyone is really able to play.

I teamed up with Schnitzler, but there was no room for a drum kit in his little studio. Instead, I started playing around with synthesizers and transposed the rhythms I had played on drums, prompting Schnitzler to nickname me "Sequenza". As the years passed by, however, I started to miss the drums, so in the late 1970s I replied to a small ad and found a few musicians roughly the same age as me. Our stories were similar, having begun with rock music in the 1960s. We were not the kind of folk who wallowed in nostalgia, having grown disenchanting with the direction rock had taken.

Rock was clearly developing into a soundtrack for squares. Punk was far more attractive to us. It reminded us of the 1960s, rather to the annoyance of the punks. Still, we maintained a certain distance. We shared punk's dislike of the way rock and roll had developed, but beer fuelled nihilism was not our style. Devo and XTC were the kind of bands we really got excited about. And there were also jazz musicians who wanted away from the entertainment circuit for sophisticates.

These two ingredients blended into the music of Populäre Mechanik. As far as the zeitgeist was concerned, we were somewhat caught between two stools. The band's strategy for resisting assimilation into any scene was the creation of a cassette label—allowing us to release our music quickly and cheaply. With a 4-track tape recorder and a healthy appetite for experimentation, we jammed endlessly ages before selecting the most interesting recordings. We only departed from this principle on one occasion, when we received a cultural grant to record in a proper studio. We actually practised for this episode, but we were glad when our time was up and we could go on with our experimentations. <<