



# KREIDLER

## TANK



CD/LP (180g vinyl)  
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### Tracklisting:

01. New Earth
02. Evil Love
03. Jaguar
04. Gas Giants
05. Saal
06. Kremlin Rules

### Booking:

Headquarter  
[www.headquarter-entertainment.de](http://www.headquarter-entertainment.de)

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[www.bureau-b.com/releases](http://www.bureau-b.com/releases)

### Discography (excerpt):

- 1994 Riva (A Contresens)
- 1996 Weekend (Kiffsm/Pias/Mute)
- 1998 Appearance and The Park (Kiffsm/Pias/Mute)
- 1999 [Mort Aux Vaches] (Staalplaat)
- 2000 Kreidler (Wonder/Mute)
- 2002 Eve Future (Wonder)
- 2004 Eve Future Recall (Wonder)
- 2009 Mosaik 2014 (Italic/Kompakt)
- 2011 Tank (Bureau B)

### Essential facts:

- Kreidler was formed in Düsseldorf/Germany in 1994
- They have been asked to remix artists such as Depeche Mode, Einstürzende Neubauten and Faust among 20 others and cooperated with artists like Klaus Dinger (NEU!), Add (N) to X, Young Gods, Theo Altenberg, Momus, Leo Garcia, Pyrolator and Chicks on Speed
- Their music has been used for high profile fashion shows (Chanel, Lacoste, Giles Deacon), films, theatre and dance performances

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A simple plan: five days recording, three days mixing. One would hope that after over fifteen years of playing together, the band might have acquired a certain degree of dexterity. They call it concerted action, or stringency. In the knowledge that one can rely on the other.

Even for the last album "Mosaik 2014" the band shut themselves into their own *Shed in The Park* studio in Cologne for five days without any warm-up and began recording. In the end they wound up discarding the first pieces, but from day two onward there was enough on tape. The digital mixing then dragged on for twelve months, however.

This time was meant to be different. The band was geographically divided equally between Berlin (Alex Paulick, Andreas Reihse) and Düsseldorf (Thomas Klein, Detlef Weinrich). For a preparatory session, they met for three days in June in the ballroom of *Festsaal Kreuzberg*, in the capital, Berlin. The actual recordings took place in September 2010 at **Tobias Levin's Electric Avenue Studio** in Hamburg. The attitude, however, remains thoroughly *Rhenish*.

The idea behind the simple plan, of course, is rock 'n' roll – the energy of a live show captured on record. But it must sound good. Especially the drums. And Tobias Levin is the man for the job, a master of miking and a multiplier of the moment. Kreidler know what they wanted: first take, no shake. Followed directly by mixing in Kreuzberg with **Hannes Bieger**, namely analog, on tape. A bit of editing work was needed nevertheless, and in the end the post-production lasted eight days.

So what do the pieces mean? Well, the titles may offer a few hints. A dystopia? In some places, perhaps. A positive utopia? In other places, for certain. A description of the present time? Even that. But let's wait a while. It's still so fresh. Everybody is still so close to it.

It's easier to talk about technical matters, about the distinctive compositions, and the arch they traverse, two times three over the course of the album – Kreidler think in terms of records and in the arithmetic of the great disco albums by the likes of Saint Tropez or Patrick Cowley, or "NEU! 75", examples from the ranks of legendary six-song albums – or talk about the unpolished wildness in Tobias Levin's studio met with the controlled artificiality of a Hannes Bieger, all mastered to the appropriate dimensions by **Bo Kondren**, or talk about the unsettling sublimity of **Andro Wekua's** painting, in which the whole thing is packaged.

"Tank" is a continuation of Kreidler, of course. Indeed, "Tank" does relate to the narrative of "Mosaik 2014", but "Tank" also deals with the break from that narrative. And in some respects the album recalls Kreidler's very first effort, "Riva" from 1994, which may lie in the pace of its development, or the fact that they have tried to keep the structure of the pieces simple and direct, that they used the computer more as a canister, a container or a vessel and less as an operating room. And of course, the fact that Kreidler has once again become a four-piece band, a band with a clear understanding of roles: a drummer, a bassist who can also reach for the guitar, a keyboard player and a man for the electronics.