

Subnarcotic 39 Clocks



39 CLOCKS

Subnarcotic



CD/Download

Release date: March 2nd, 2012

Label: Bureau B

Cat no.: BB95

Barcode (EAN) 4047179624527

Distributor: Indigo

Indigo cat no: 962452

Tracklisting:

1. Heat Of Violence 3:35
2. Dom (Electricity Elects The Rain) 7:31
3. Psychotic Louie Louie 3:00
4. Past Tense Hopes & Instant Fears on 42nd Street 6:22
5. Virtuous Girl 2:22
6. Three Floors Down 3:50
7. Rainy Night Insanities 7:14
8. A Touch Of Rot 2:21
9. Aspettando Godo 5:27
10. (Bonus) Past Tense Hopes & Instant Fears on 42nd Street (Live)



Promo contact:

• Bureau B, Matthias Kümpflein
Tel. 0049-(0)40-881666-63,
matthias@bureau-b.com

• Cover/press kit download:
www.bureau-b.com/releases

Key facts to begin with:

- The band: legendary Hanover duo, transgressing every rule in the music business book. Systematically. And with style.
- The music: „Original Psycho Beat“ – futuristic, hypnotic sixties psychedelia with a beatbox deferred to the earlie 80s, English vocals with a heavy German accent.
- „Subnarcotic“ was the second 39 Clocks LP and the pivotal work in the band’s history. First released on their own Psychotic Promotion label in 1982
- “The best German band of the eighties” (German pop scholar D. Diederichsen)
- Mastered from the original tapes; better sound quality than the original
- Reissue includes a **previously unreleased bonus track**

Retrospectively, one could impute Hanover of the late 1970s and early 1980s with the glamorous tristesse normally associated with places like Manchester. But it was probably just dull and nothing more. It was here that the band came into existence, earning the greatest compliment one could possibly pay them: they were a foreign body. Everything about this band must have unnerved for their contemporaries:

The 39 Clocks did not sing in German. This at a moment when, for the first time since the end of the Second World War, it was possible to hang a “cool” tag on the German language. Think Neue Deutsche Welle (German New Wave). Commercial suicide. And the Clocks looked like no one else: Grainy black and white photographs reveal two thin men dressed in factory issue black. Wearing sunglasses, they are only dimly recognizable. Elusive and impossible to categorize: a little bit weird. Fittingly, they discarded their names and classified themselves as machines: J.G.39 and C.H.39. A sense of the unreal pervaded their music: sizzling, trippy, repetitive. Allusions to late 1960s psychedelia, to Can, are on the money.

“Subnarcotic” is the second 39 Clocks album. It still has the capacity to unsettle, it still sounds strange. The conscious (or perhaps unconscious) refusal to flex their muscles, to feel the groove, would be echoed by many lo-fi bands a decade later, but few would match their radical modus operandi. The 39 Clocks brought together what did not belong together: noise and fragility, 60s garage punk and synthesizers. Manic, chaotic and yet: pop music. In England they would have been welcomed with open arms by the likes of Rough Trade or Factory. In Germany, however, reactions were extremely different.

Here are some (translated) German and international press clippings on the 39 Clocks phenomenon, some old and some rather newer:

- Amidst the cheery fetishism of “Neue Deutsche Welle” (German New Wave) at the start of the 1980s, which well and truly flushed down the toilet every form of independent music which had risen historically out of punk, the 39 Clocks were a legend in West Germany, perhaps even Western Europe. To the punks, they were arty arses and to the party people, they spelt danger. (*Kristof Schreuf, Junge Welt, 7-15-2009*)
- „Subnarcotic“ – a record of captivating beauty from a hothouse of flesh-eating plants. (*Tip Berlin 1982*)
- The act of “not playing your instruments very well” was never much of a sport, not playing them very well but with style certainly was. (*Melody Maker, July 83*)
- There’s an almost alcoholic toxicity about 39 Clocks’ determinedly downbeat riffery – they entice you, track by track, strum by strum, to their black den of nihilistic fun, against your better judgement. (*David Stubbs in Wire 9/2009*)
- This is the end. The end of Germany’s best band ... who else was so unpopular, booed from the stage like Suicide back in the day? (*Glitterhouse 1983*)