

GEMS

INTERVIEW ZINE

FEATURING:

SIC ALPS

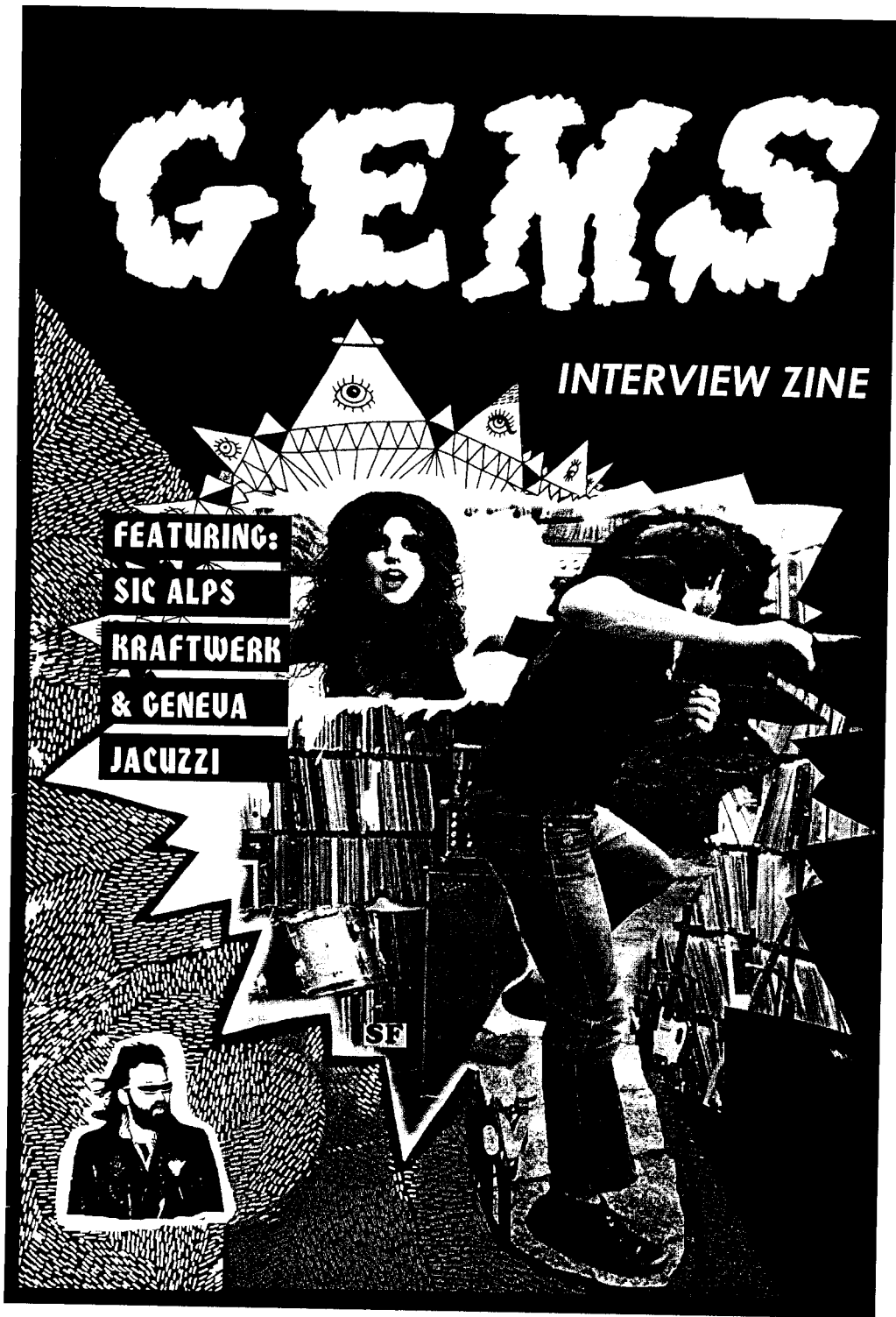
KRAFTWERK

& GENEVA

JACUZZI



SE

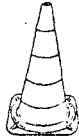


KRAFTWERK

IN CONVERSATION WITH:

EBERHARD KRANEMANN

GERMAN EXPERIMENTAL PIONEER OF
KRAFTWERK, FRITZ MÜLLER, AND NEU!

COPY/NUMMER 010007	EDITION/AUFLAGE 100	LINE/RICHTUNG MUSIK
SERIAL NUMBER/AUSGABE 7 26.1.71	CONTENTS/INHALT  KRAFTWERK	
PRICE/SCHUTZGEBÜHR unverkäuflich	EDITOR/REDAKTEUR Kranemann	



K R A F T W E R K 7 9 7 1



EBERHARD KRANEMANN AND EARLY HISTORY

Guten tag! During the late 1960's and throughout the 1970's there were many key figures that made up what we know now of as the experimental electronic scene in Germany, such as Kraftwerk. This era defined much of what we know of as electronic music today. During the late 60's there were already several incarnations of "electronic" groups formed in Germany such as Tangerine Dream, Klaus Schultze and Cluster, but it was the group Kraftwerk that took electronic music into a whole new realm of possibility. Kraftwerk were as much engineers as they were composers, inventing what we now know of as the synthetic drum machine, manipulation of household electronic devices and the still unique method of handless instrumentation.

One day while solar surfing on the interweb, I stumbled upon a lesser known group by the name of Fritz Müller. After listening to a couple of exciting sound clips I soon discovered that this was none other than Eberhard Kranemann, founding member of Kraftwerk and tourmate of Neu! I found his email address and thought, "What the hell, maybe he'll be down for an interview..." What I received was so much more than that! He sent me all kinds of cutouts, fliers, old music reviews from his Kraftwerk days (in German nonetheless!)-as well as super rare studio notes and other gems. Needless to say I was floored! He revealed some personal experiences while performing early on with Joseph Beuys and his first jam session with Florian Schneider-Esleben, the only lasting member of Kraftwerk. He mentioned recording it on his old Telefunken tape recorder- saying how the sessions surprisingly already sounded like Kraftwerk, and Florian's father showed up to photograph the two of them playing together.



HOU SCHANG
NEJADE POUR

KLAUS
DINGER

FLORIAN
SCHNEIDER
-ESLEBEN

EBERHARD
KRANEMANN



PISSOFF 1967

KUNSTAKADEMIE DUESSELDORF

EBERHARD-KRANEMANN
(HINTEN - MITTE - LINKS)

FLORIAN-SCHNEIDER-ESLEBEN
(HINTEN - MITTE - RECHTS)

Members of Eberhard's first band "Pissoff", an experimental music collective sprung from the Academy of Fine Arts in Düsseldorf. (Eberhard Kranemann and Florian Schneider in the middle, 1967).

In 1968 Eberhard Kranemann was asked by Florian Schneider and Ralf Hütter (longtime member and future frontman for Kraftwerk), to join their new band playing in Düsseldorf and other neighboring towns. These were the first ever Kraftwerk shows. Over email Eberhard spoke about his unique place in the early experimental scene:

"At the time Ralf formed Organisation in Aachen, I played double bass at the Düsseldorf studio theatre and also as a studio musician to earn some money. In the Gorof studios on the Rhine I met sound engineer Conny Plank, and we found out we had the same ideas in sound and music and we became friends. I recorded in his studio and gave this contact to Florian. So it happened that the first Kraftwerk LP's were produced by Plank. I think without the old "sound fathers" Conny Plank and me, there would be no Kraftwerk."

Kranemann

1.	$\frac{3}{4}$ EFD	Konzert	E	X
2.		Konzert	A	
3.		Alte - Geise	D	X
4.		Konzert - G. Löhner - S.	E	X
5.		Pissoff - Geise	DG	
6.		ROCK Zeit bis heute	E	X
7.		Bomben - Nr.	E/A 2. und 3. alte	(X) P. Reil
8.		Konzert	A	

(Program notes from an early live show 1971)

Kraftwerk

Band Kraftwerk die schon eine Langspielplatte herausbrachte spielte und führte mit ihrer Musik in völlig neue Klangdimensionen ein Florian Schneider-Esleben der Flötist der Gruppe die seit kurzem durch den Ex-Saxist-Gitaristen Hauschick Nejadepour ergänzt wird. modulierte sein Instrument durch verschiedene elektronische Zusatzgeräte demgegen in seinem Klang das man glaubte das hier eines Düsenflugzeuges oder eines ganzen Flottenchor zu hören W T

JETZ BEZIEHEN

KULTUR

POP MUSIK

DEUTSCHLAND

German Rock

Die Gruppe Kraftwerk ist mit ihrer "Tone Flöt" schon im englischen Katalog des Weltkonzerns RCA vertreten - nur in Deutschland wird diese Schallplatte noch nicht verkauft.

KRAFTWERK
Philips 4305058

Seit ihrer ersten LP auf RCA hat sich die Düsseldorf-Krefelder Gruppe Kraftwerk, die damals noch Organisation heißt, gewaltig verändert und verbessert. Mit weniger Musikern wird heute ein höherer Grad an Wirkung erzielt als früher. Ralf Hütter und Florian Schneider-Esleben, die tragenden Figuren von Kraftwerk, haben einen sehr persönlichen und eigenständigen Stil entwickelt.

Kraftwerk verbindet die Raffinesse telegenauisch-elektronischer Musik mit der Dynamik der Rockmusik - eine gelungene Kombination von Intellekt und Emotion.

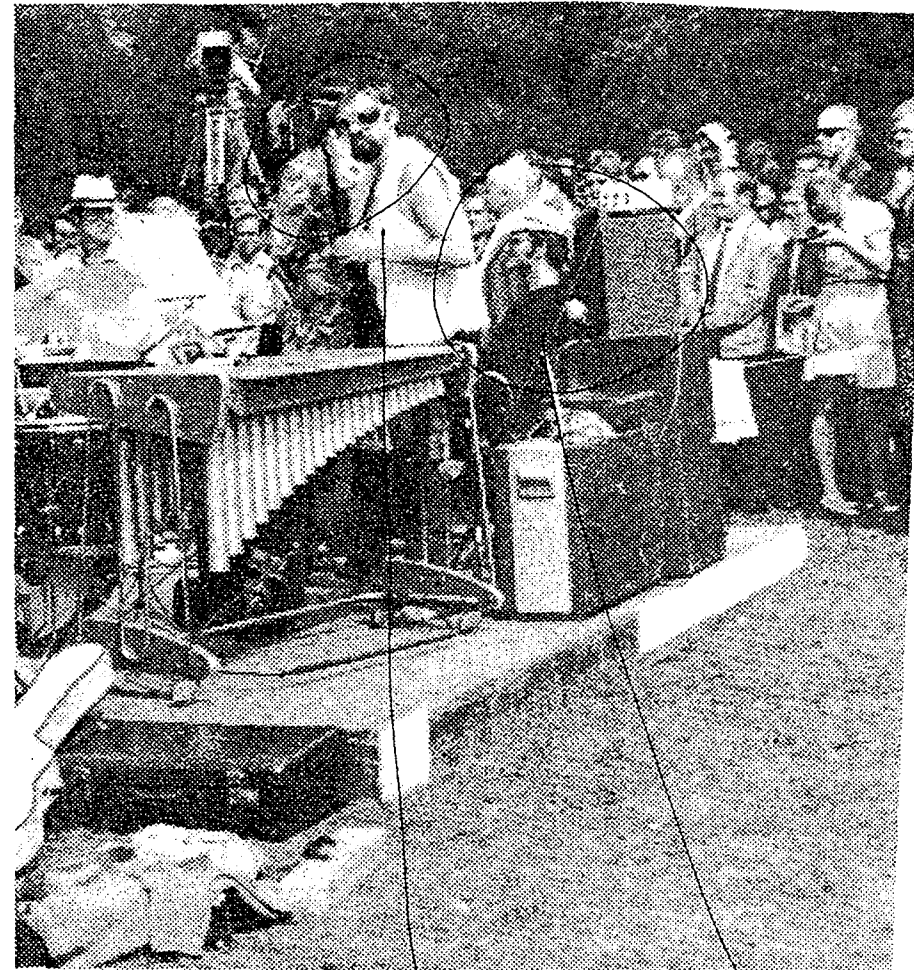
Nicht unerwähnt bleiben sollte die hervorragende Aufnahmequalität dieser LP. Toningenieur Conny Plank erweist sich hier erneut als einer der fähigsten in Deutschland.

Kraftwerk LP - auch das sollte nicht unerwähnt bleiben - ist ein gutes (wenn nicht ein der besten) Aushängeschild der deutschen Popmusik.

POP

Kraftwerk: „Kraftwerk“ (Philips) wie das Düsseldorf-Fio „Kraftwerk“ hier an progressiver Musik demonstriert, ist eine Fusion von Rock und Electronic, die vorher noch niemand geglick ist. Hinter Titel wie „Rock-Attack“ oder „Megahertz“ tun sich völlig neue Klangperspektiven auf: Zu Rock-rythmen treten bizarre Geräuschfolgen, verbinden sich zu einer neuen Einheit; gleichsam ein akustischer Ausblick auf kommende Jahrhunderte. Da haben Bombengeschweber, Enten gackern, es rauscht und kracht im Äther und eine einsame Flöte schwebt schwerelos durch den Raum. Das alles produzieren Ralf Hütter (Orgel, Tubon) und F. Schneider-Esleben (Elektronik) mit ihren Instrumenten. (MR)

German newspaper clipping of Eberhard and Schneider jamming (1967).



EBERHARD KRANEMANN

FLORIAN SCHNEIDER-ESLEBEN

1967 LIVE

By '71-72 Kraftwerk had systematically gutted itself due to changing direction of writing purely electronic music. Eberhard Kranemann, Klaus Dinger (their current drummer) and Michael Rother (guitar) being no longer needed, led to the formation of another highly influential rock band Neu! Cut out by Dinger and Rother, Eberhard joined in to fill out their sound playing live and touring- and is featured inside the recent Neu! box set disk „Neu! Live '72.“ Neu!'s truely original motorik sound- has inspired some of the greatest music artists of the last 30 years and paved the way for expressions of punk, noise, dark wave, industrial, ambient, the list goes on and on.

After Neu's eventual split, Eberhard formed his own band Fritz Müller an acid fried boogie woogie affair, recorded again by friend Conny Plank complete with amazing hooks, screaming-confrontational vocals, methodical illustrious musicality and a schizoidic genius lasting throughout much of the 70's. Eberhard has been compared to Frank Zappa and toured with some of the most influential acts of his time including Nurse With Wound and Faust.

His Fritz Müller act crossed the lines between concert, literati, theatre, performance art, mediated chance "happenings" and other odd counterculture activites that have helped define him as a truely non-conformist singular bluechip artist. Currently a painter and performer, Gems had a chance to catch up with Eberhard to find out more of whats been happening and what his thoughts are on life in general.

Here goes:

GEMS: Hi Eberhard. Hows it going!

Eberhard : OKEY-i'm fine.

GEMS: After doing some digging I found out you are currently still doing performance art. Can you tell us a little about Kranemann + BrindlArt and the reasoning for it? Don't you still do some off beat stuff, social experiments, "happenings"?

Eberhard: I'll give you an actual example. Last weekend I made the EXPERIMENTALLABOR performance with brindlart(painting), andre chi sing yuen (video), frank schablewski (lyrics), ina sladic (dance). I did sound/music painting, video. The performance was in a big swimming pool without water in Wuppertal, Germany and took five hours. We like to go out of museums and galleries to find the, "normal people" who are not so much involved with modern art and music.

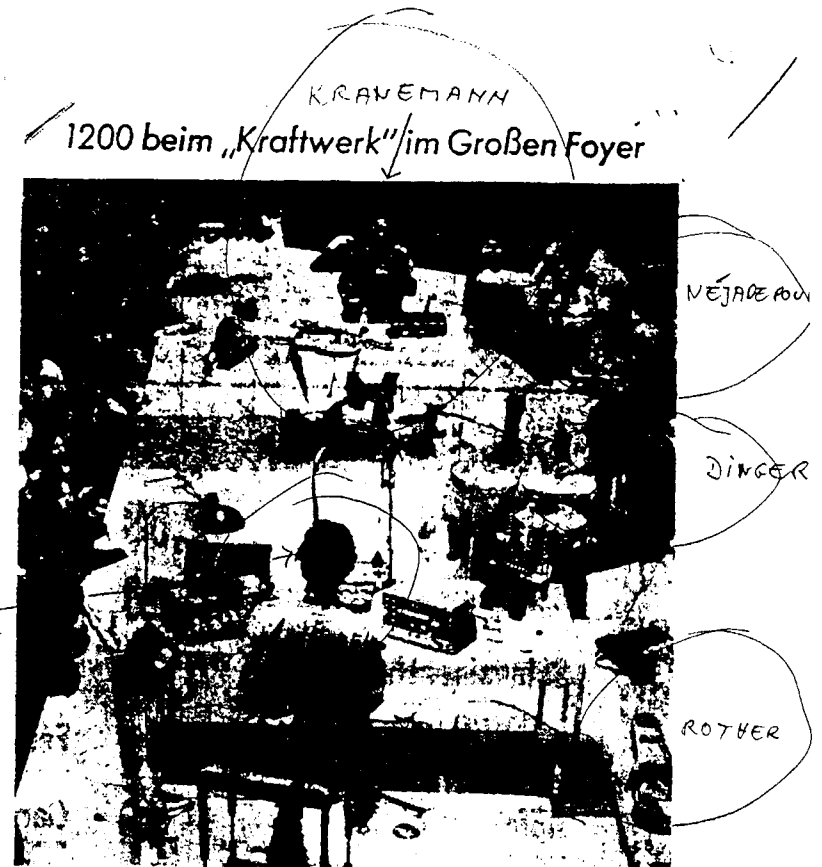
GEMS: Nice! Hope they got to have some fun with it. So it's safe to say you think art should be something more than just painting a pretty picture?

Eberhard: Yes. There is the social question. Art and music is important food, like bread and butter. You need it to live. Pretty pictures are for people with money to hang something on the walls and to show that they have money for that.

GEMS: Patrons of conformity. BLAH! Typically throughout history, art has interacted with other areas like philosophy, science, or followed socio-political events to explain, "The truth". Have we lost sight of this in the artworld, or is it that we just dont need this component anymore, due to increased availability of information via the internet and technology?

Eberhard: Modern art has lost its ground. Some of my colleagues paint pictures to get money out of it. They paint pictures people will like. I am an artist who tries to express himself and to get into discussion with people. It has something to do with EDUCATION - politics - philosophy - feelings. Many people have lost their ground. They live in techniques and not in their individual selves anymore.

Kolle. Rindler-Schjerve
Ausschnitt aus "Neue Rhein-Zeitung" Nr. 40 vom 17.2.71



Die Beatband „Kraftwerk“ aus Düsseldorf lockte am Montag rund 1200 Fans in das Leverkusener FORUM. Diesen absoluten Zuschauerrekord hatten selbst die Planer beim städtischen Kulturamt kaum erwartet. Das zuerst für den Agam-Saal vorgesehene Konzert mußte schon vor dem Termin in das Große Foyer verlegt werden, das für solche Aufgaben gut geeignet ist. Die Publikumszuspruch war so groß, daß zu 850 gedruckten Eintrittskarten weitere 350 einer erst projektierten Veranstaltung verkauft werden konnten. Das Publikum zeigte sich für die ungewöhnlichen „Kraftwerk“-Klänge sehr aufgeschlossen und spendierte so reichlich Beifall, daß die Gruppe ihre Zugnummer „Rock-Zuck“ in einer halbstündigen Zugabe noch zweimal wiederholen mußte. (Die CD wird über die Veranstaltung noch ausführlich berichten.) Pop-konzerte mit Klaus Doldingers „Motherhood“ und „Embryo“ aus München sind geplant. MR/fo: pullig

A rare appearance with Kraftwerk as a 5 piece band at Leverkusen 1971. Members of Kraftwerk and future Neu! members together.

GEMS: I AGREE! It takes guts to stand one's own ground. Also, computer technology in the last 10 years has effectively cut out generations of artistic and musical intensive skills. I mean people used to study music theory and notation for years, decades even before writing their own material. People could make informed artistic decisions.

EK: For me it is more important to have music played by musicians with instruments and not only by machines. Some of my friends in art take pictures from the internet, mix it with other internet pictures- everything done with a computer- and let it print out by a factory-the next day you find it in a gallery. Modern times. I like to paint with real colors on real canvas. I think it is interesting too, to combine old and new techniques-but to do only technique, TECHNIQUE is not enough.

GEMS: Computers dont make good art or music, only people do. It's still just a tool. And unfortunately so are many of the people using them! Speaking of which, do you like what has happened to electronic music through the course of its 30-40 year evolution?

EK: NO! Many so called musicians don't even play an instrument. They let the computer programs do all the work. Today, I use the computer, too for special musical elements, but I mix it with real instruments like electric guitar, saxophone, cello, voice.

GEMS: Yeah for as much as I love Kraftwerk and some other kinds of synthetic music I'm not a huge "electronic music" guy. So what do you find yourself currently listening to? Anything local?

EK: NO! Maybe it is a surprise for you - although I play very modern experimental music today - when I listen to music I hear something like JOHN COLTRANE 1965, a very great American tenor saxophone player! I dont know, but I think even most of the American people don't listen to this great American music! Very intensive expression!

GEMS: Many Americans have forgotten all about music history-jazz, swing, bebop, blues and country all which by the way DOMINATED the airwaves well into the 80's. Not rock!

GEMS (Cont.) As for your generation- I like to think that many of the avante garde German and even some Italian musicians and composers from your era are actually in a cultural sense, left-overs from the golden age classical movement 150 to 200 years before...kind of the final chapter in musical evolutionary terms. It was as though the form fell asleep and then as technology caught up, you guys woke up to it and discovered a vast and deeply enriching form of music all over again. A re-discovery but a NEW one all the same... just as the dadaists did to traditional fine art in the 1920's. They tore it apart and found something new.

So a little about your history starting with Kraftwerk. You and Florian came from similar backgrounds playing off and on...

EK: Yes, Florian and me began to make experiments in music in 1967. There was no Ralf Hutter then. Hutter joined us in 1968. Then we played jazzy live gigs in some of the old halls in Dusseldorf and neighboring towns as a quartet: Florian - flute, Ralf - Hammond Organ, I played the bass, Paul Lovens - Drums. Later we played pieces like Ruck Zuck and Stratovarius with Charley Weiss on Drums. I played cello, hawaiian guitar and Bass.

GEMS: Amazing... I cant even imagine how thrilling all of this must have been. I recently heard the now available Neu! '72 Live in Dusseldorf which is on the newly remastered boxset. Quite impressive. Is there any other lost material from that period?

EK: Yes, I recorded 4 hours of Neu! in 1972. Maybe a record company will issue that one day. I recently found the first Kraftwerk recordings made in 1967, and I have lots of Fritz Mueller Recordings.

GEMS: Wow, is this the early Kraftwerk sessions with you and Florian?

EK: Yes, I recorded the first Kraftwerk sounds on mono-only with Florian and me. Totally free jazz with electric instruments. And that was the beginning of the whole thing.

BEAT KONZERT IM FORUM LEVERKUSEN



KRAFTWERK

Montag, 15. Februar 1971 - 20.15 Uhr - Kleiner Saal

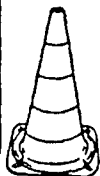
FLORIAN SCHNEIDER-ESLEBEN	- Flöte
PETER A. SCHMIDT	- Schlagzeug
EBERHARD KRANEMANN	- Bass
HOUSCHÄNG NEJADÉPOUR	- Gitarre

Kölner Stadtanzeiger vom 12. 12. 1970: "Die gesamte überschaubare Rock-Szene von hier bis San Francisco bietet zu der eigenartigen Musik dieses Düsseldorf-Krefelder Trios keinen Vergleich an."

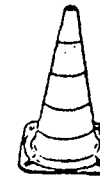
Kölnische Rundschau: "Bestes Beispiel für die Existenz der neuen deutschen Pop-Avantgarde war die Düsseldorfer Gruppe Kraftwerk, deren "musikalische Energien im Spannungsfeld von Rock und Elektronik wirksam werden".

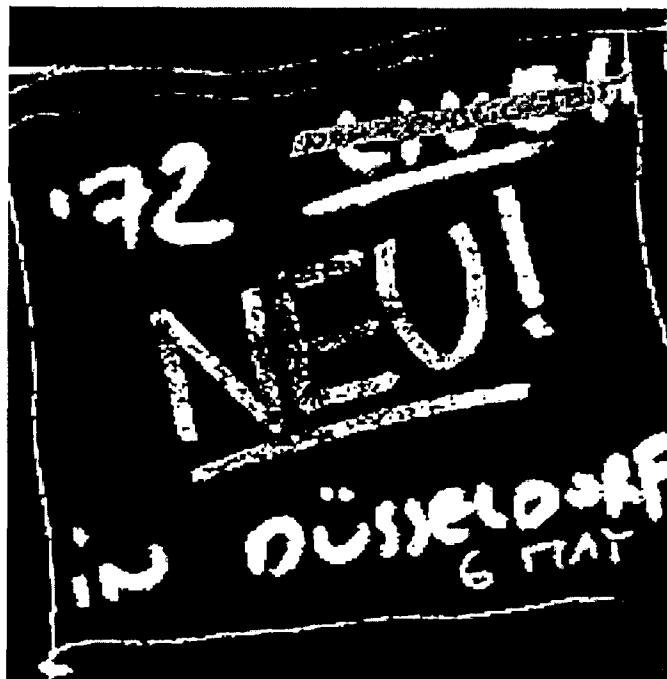
Kartenpreise an der FORUM-Kasse: DM 5,--
DM 3,50 Schüler u. Studenten

Öffnungszeiten der Kasse:



werktags 11 - 13 Uhr, außerdem
montags und donnerstags 17 -
19 Uhr sowie 1 Stunde vor Ver-
anstaltungsbeginn





GEMS: Ok, so tell us a little more about Fritz Müller. After Neu! quit touring and kind of broke up, you started your own project which continued on throughout most of the 70's, correct? From what I've read about this was a pretty big operation, lots of performers, large in scope, etc... Ambitious.

EK: FRITZ MUELLER LIVE was a big thing. A Multimedia show with a lot musicians, techniques, actors, artists...But still today I am working like this, like the first example I told you at the beginning of the interview. EXPERIMENTALLABOR last weekend- five artists with a lot of material and technique. This is real hard work...but fun, too...

GEMS: Did any of the FRITZ era performance get shot on film? Any chance of a DVD?

EK: No, but the last 10 years there are a lot of art and music documents- you find something under my name on Youtube and on Discogs.

GEMS: Hey just for the record- back in the 70's did you ever meet David Bowie or Brian Eno? If so what did you think of them? I know they were perpetually trying to jump on the German bandwagon...

EK: Yes. David Bowie and Brian Eno both worked in the studio of my friend Conny Plank, where I recorded my FRITZ MULLER L.P. David Bowie liked my guitar playing and wanted me to play in his band. But I did not want that. I did not like him, his behaviour, and his womanish voice. Brian Eno was okay. He was shy and friendly. For a studio recording I gave him my cello and tenor saxophone.

GEMS: So great you were there... I appreciate and respect very much German music and its sense of integrity. Did FRITZ ever play with any greats of the 70's or early 80's?

EK: Yes, for example Faust, Nurse With Wound...there are records, too.

GEMS: Is German underground music and sound art still as exciting as it was when you guys started it all, 40 plus years ago?

EK: YES and NO! There is still an underground scene in Germany, and I am part of it. But there are not so many people who like this kind of music. It is like everywhere in the world - most people like the standard SHIT distributed by business factories to make BIG MONEY. I dont like this stupid brainwashing mainstream stuff.

GEMS: God-I agree, American Idol? These people should be ashamed of themselves! Lets get back to making music a personal and sacred thing again. Eberhard, your truly an inspiration and thanks for taking time from your schedule to talk a little about your unique history and life.

EK: Thank you Mike for giving me the chance to speak with you - In these times of political alignment and business coordination, the small rest of free thinking people must stay together. So. Now I put my art and music stuff together and drive to Dusseldorf where I will have my next art exhibition KUSTPUNKTE and music-video-performance.

GEMS: Seien Sie vorsichtig!



YOU CAN FIND EBERHARD'S MUSIC ONLINE LIKE AMAZON, CDUNIVERSE, RECORDHEAVEN, MUSICSTACK, CDMARKET, ALLMUSICIMPORT, RECORDSALE OR www.fritzmueller.com, www.e-kranemann.com, and www.experimentalkunst.com

FRITZ MÜLLER KOMMT

MULTIMEDIA - ROCK - SHOW

MUSIK • KUNST • FILM • THEATER • TV • DIAS • ELEMENTE DER WIRTSCHAFT

AULA DER UNIVERSITÄT KÖLN
MONTAG 15.12.75 20.00 h

KLIENTEN KUNST PLATZ

SONDERTAG THEATER - DER KONTAKTLOSE WIRTSCHAFT

VERANSTALTUNG: KUNSTPLATZ • UNIVERSITÄT DER KÖLN • FRITZ MÜLLER ROCK & ROLL

KUNSTPLATZ • 3. STAGE

PLATZ DER UNIVERSITÄT KÖLN



P.O. Box 170644
San Francisco, CA.
94117-0644