

play loud! productions > NEW RELEASES <

Street Date: April 1st, 2017 (12" double vinyl, audio download, Film: VOD, DCP)
 Artists: Damo Suzuki & Sound Carriers
 Title: Live at Marie-Antoinette
 Cat.-No.: pl-63
 EAN-Code-LP: 4042564165661
 Label => L-Code.: play loud! productions (LC 15308)
 File under: Psychedelic, Electronic, World, Noise, Experimental, Improv
 Territories: World
 Distribution: audio download (Finetunes, play loud! archive), vinyl (ALIVE, Forced Exposure, Cargo, Munster, play loud! archive), Film: VOD/DCP (play loud! archive)

pl-63 Damo Suzuki & Sound Carriers: Live at Marie-Antoinette play loud! (live) music series 007

2 LP

play loud! (live) music series number 007

2LP

DAMO SUZUKI & SOUND CARRIERS

Live at Marie-Antoinette



play loud! (live) music series number 007

The "play loud! (live) music series" is based on three concepts: Alan Lomax's work as an archivist and chronicler, John Peel's BBC radio sessions, and the work of Direct Cinema pioneers, such as the Mayhew Brothers, Lescock, Wildenhahn and Pennerhauer. Among these means not doing things TV-style, but in a very personal, intimate and adventurous manner - nothing is staged for the shoot. You go along with things as they happen. Some of the live performances are filmed with only one camera in one continuous shot and without any cuts. Some critics have dubbed it "filmed painting/granted film". Find more info inside on how to watch the film.

DAMO SUZUKI & SOUND CARRIERS

Live at Marie-Antoinette

Side One
Geheimnisvolles Treffen Auf Der Anderen Seite Des Nebels (33:45)

Side Two
Stern Des Narren (26:54)

Side Three
Die Leere Füllen (31:19)

Side Four
Wirkliche Antwort Auf Unsichtbaren Spiegel (28:27)

Dirk Dresselhaus
Electric baritone guitar, effects

Ryo Väinänen
Live mix, Austin Brown
Electronics, effects

Michael Beckett
Electric guitar, effects
Mastering: Ralfred Becker / Dubplates
Concert poster design: Claire Wilcock
Published by La Chunga music publishing / Copyright Control

Claas Großfeld
Drums, percussion
Many thanks & greetings:
Austin Brown, Julian Boule (Marie-Antoinette) & the audience

Tomoko Nakasato
Dance, electric noise

Damo Suzuki
Voice

These instant compositions were played, recorded and filmed on November 24th, 2011 at Marie-Antoinette in Berlin.

play loud! archive your music on vinyl

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INLAY

play loud! (live) music series number 007

DAMO SUZUKI & SOUND CARRIERS

Live at Marie-Antoinette

Side One
Geheimnisvolles Treffen Auf Der Anderen Seite Des Nebels (33:45)

Side Two
Stern Des Narren (26:54)

Side Three
Die Leere Füllen (31:19)

Side Four
Wirkliche Antwort Auf Unsichtbaren Spiegel (28:27)

Dirk Dresselhaus (Schneider TM, Angel)
Electric baritone guitar, effects
@schneidertm

Ryo Väinänen (as Pan sonic, Angel)
Electronics, effects
@pansonic

Michael Beckett (Kjetnichigan, Super Reverb)
Electric guitar, effects
@michaelbeckett

Claas Großfeld (Seal-C)
Drums, percussion
@sealc

Tomoko Nakasato (Mio, JINN)
Dance, electric noise
@tomokonakasato

Damo Suzuki
Voice
@damosuzuki

Live mix: Austin Brown
Live sound: Dirk Dresselhaus / ZONE, Berlin
Mastering: Ralfred Becker / Dubplates
Concert poster design: Claire Wilcock
@clairewilcock
LP cover design: Tobias Frost
Published by La Chunga music publishing / Copyright Control
Many thanks & greetings:
Austin Brown, Julian Boule (Marie-Antoinette) & the audience
These instant compositions were played, recorded and filmed on November 24th, 2011 at Marie-Antoinette in Berlin.

Statement by the filmmakers
The "Painted or not colored film"
A text by Dietmar Post & Lucia Palacios
As filmmakers, it is important that the performance we film will be recorded unadorned. At the same time we do select by positioning and framing the camera, i.e. we watch subjectively. In principle we try to get inside the camera because we would like to show the presentation in its entirety. It is crucial to know that most of the time we only work with one single camera. The camera is not tightly fixed to a tripod because we want to be able to react at any given moment to what is happening within the spontaneous/improvised performance. Consequently our work turns into an active composition during the show. It could be called a form of drawing (in German the term "drawing" inhabits the word "recording" with the camera. As with all spontaneous/improvised art the sometimes works out nicely, other times it falls poorly.
The question that drives us is the question friends or our children at home will ask us: "What did you see? Could you tell us for us in easy due to the fact that both, visually and aurally, we can't (play our direct impression because we had filmed it down) and "recorded it" the word "recorded" in German also inhabits the word "outgoing".

Text by Dirk Dresselhaus / Schneider TM
I find it fairly difficult to say something about how the music in this concert came about, cause we didn't plan or rehearse anything and hardly were able to hear each other on stage. Whenever I came forth, the energy and sound of an almost telepathic sort of communication, like a swarm of fire. When I heard the sound later on in the studio I discovered a lot of weird things on the separate tracks, for example Komatsugu's guitar signal is changing level for about +/- 20 dB once in a while which is a bit and was probably caused by a broken microphone cable. Luckily the fucked up parts made the sound even heavier and more distorted instead of destroying it.

To watch the film please go to the play loud! LIVE MUSIC SERIES rubric at www.playloud.org

play loud! productions
Innovativ & 100% Berlin / Germany
playloud.org

play loud! (live) music series



Concept behind the series:
 The "play loud! (live) music series" is based on three concepts: Alan Lomax's work as an archivist and chronicler, John Peel's BBC radio sessions, and the work of Direct Cinema pioneers, such as the Mayhew Brothers, Lescock, Wildenhahn and Pennerhauer. Filming live shows means not doing things TV-style, but in a very personal, intimate and adventurous manner - nothing is staged for the shoot. You go along with things as they happen. Some of the live performances are filmed with only one camera in one continuous shot and without any cuts. Some critics have dubbed it "filmed painting/granted film".
 play loud! music films have been called "raw", "rough", "guttery", "unstagebound", "adventurous", "witty", "in-sightful", "direct", "non-stylized", "spontaneous", "honest", "unpretentious handsheld camera work", "artful film painting" ...

play loud!'s intention is to create an extensive archive of interesting popular music and culture that includes both the huge quantity of unreleased filmed material by the filmmakers and also material that comes from other sources. The possibility of streaming files offers the opportunity that fans, investigators, academics, researchers, journalists and other people interested, have access to the archive and to support the possible use of the material for others. To cover the immense costs of such a private archive, the archived material can be previewed by paying a small fee.
 Some of the recordings, if popular demand is strong will be offered as limited vinyl LPs.
 *Shooting live music is the most purely cinematic thing you can do. (Jonathan Demme)

001 **002** **003** **004** **005** **006** **007**
008 **009** **010** **011** **012** **013** **014**

Painting @ Motel: A Summer Evening (2008) (VOD, DU)
Die Schokolade: Insieme in the program (2008) (VOD, DU)
PAU Behind a Smile: Live at Bargbar (2010) (VOD)
Wash: Live at Margbar (2010) (VOD, DU)
Schneider Neckhausen: Live at Marie-Antoinette (VOD, DU)
Cherry & Emily: Live at HBC (2010) (VOD, DU)
Die Leere Füllen: Live at HBC (2010) (VOD, DU, LP)
Camera Ina: Ruffen & Mollatzen: Live at HBC (2010) (VOD, DU)
Frederick & Liselotte: Live at Festival Hausberg (2010) (VOD)
Julia Lusch & Philipp Pätz: Live at Inklusivare (2010) (VOD)
Blue Stars: Live at HBC (2010) (VOD, DU)
Dieta Oberbeck & Lunge Fuchs: Anwesen (2010) (VOD, DU)
Lunge Fuchs: Live at Festival Hausberg (2010) (VOD, DU)
The Regierung: Live at HBC (2010) (VOD, DU)
 co-sponsoring: Art: Terragot, Ret: Lunge Fuchs, Barbara Manning, Gert Gerd

Track Listing

- A - Geheimnisvolles Treffen Auf Der Anderen Seite Des Nebels (33:45 Min.)
- B - Stern Des Narren (26:54 Min.)
- C - Die Leere Füllen (31:19 Min.)
- D - Wirkliche Antwort Auf Unsichtbaren Spiegel (28:27 Min.)

Band Members

Damo Suzuki (Can): voice

<http://www.damosuzuki.com>

Dirk Dresselhaus (Schneider TM, Angel): electric baritone guitar, effects

<http://www.schneider-tm.net>

Ipo Väisänen (ex-Pan sonic, Angel): electronics, effects

<http://www.phinnweb.org/panasonic>

Michael Beckett (Kptmichigan, Super Reverb): electric guitar, effects

<http://mirrorworldmusic.com/tag/kptmichigan>

Claas Großzeit (Saal-C): drums, percussion

<http://mirrorworldmusic.com/tag/claas-groszeit>

Tomoko Nakasato (Mio, JINN): dance, electric rake

<http://tomokomio.com>

These instant compositions were played, recorded and filmed on November 24th, 2011 at Marie-Antoinette in Berlin

Idea: Dietmar Post & Dirk Dresselhaus

Live Mix: Austin Brown

Studio Mix: Dirk Dresselhaus / ZONE, Berlin

Mastering: Rashad Becker

LP cover design: Tobias Frindt

Concert Poster Design: Claire Wijbick

<http://clairewijbick.blogspot.de>

Published by La Chunga music publishing / Copyright Control.

Many thanks & greetings:

Austin Brown, Julien Bouille Marie-Antoinette

<http://www.marie-antoinette-berlin.de> & the audience.

Additional info about the film & the vinyl record

The film was shot in one continuous take. The band played one continuous song, which now is split in four parts for the release of this double vinyl album. The film will be shown at selected movie theaters and is available at

<http://www.playloud.org/archiveandstore/en/live-music-series/49-damo-suzuki-life-at-marie-antoinette.html>

Concept behind the **play loud! (live) music series**

The “play loud! (live) music series” is based on three precepts: Alan Lomax’s work as an archivist and chronicler, John Peel’s BBC radio sessions, and the work of Direct Cinema pioneers, such as the Maysles Brothers, Leacock, Wildenhahn and Pennebaker. Filming live shows means not doing things TV-style, but in a very personal, intuitive and adventurous manner – nothing is staged for the shoot. You go along with things as they happen. Some of the live performances are filmed with only one camera in one continuous shot and without any edits. Some critics have dubbed it “filmed painting/painted film”.

play loud!’s music films have been called: “raw”, “rough”, “canny”, “straightforward”, “adventurous”, “witty”, “in- sightful”, “direct”, “non-tricksy”, “economic”, “minimal”, “unpretentious handheld camera work”, “artful film paintings“ ...

play loud!’s intention is it to create an extensive archive of interesting popular music and culture that includes both, the huge quantity of unreleased filmed material by the filmmakers and also material that comes from other sources. The possibility of streaming films offers the opportunity that fans, investigators, scientists, re- searchers, journalists and other people interested, have access to the archive and to support the possible use of the material for others. To cover the immense costs of such a private archive, the archived material can be previewed by paying a small fee.

Some of the recordings - if popular demand is strong - will be offered as limited vinyl LPs.

“Shooting live music is the most purely cinematic thing you can do.” (Jonathan Demme)

Find a complete list with filmed live events and more info at
<http://www.playloud.org/livemusicseries.html>
<http://www.playloud.org/archiveandstore/en/>

Statement by the filmmakers

The “painted or (re-) corded” film

A text by Dietmar Post & Lucía Palacios

As filmmakers, it is important the performance we film will be recorded unadulterated. At the same time we do select by positioning and framing the camera, i.e. we watch subjectively. In principle we try to edit inside the camera because we would like to show the presentation in its entirety. It is crucial to know that most of the time we only work with one single camera. The camera is not rigidly tied to a tripod because we want to be able to react at any given moment to what is happening within the spontaneous/ improvised performance. Consequently our work turns into an active composition during the show. It could be called a form of drawing (in German the term “drawing” inhabits the word “recording”) with the camera. As with all spontaneous/improvised art this sometimes works out nicely, other times it fails poorly.

The question that drives us is the question friends or our children at home will ask us: What did you see? Could you tell us? For us it is easy due to the fact that both, visually and aurally, we can (re-) play our direct impression because we had filmed (drawn) and *recorded it (*the word “recorded” in German also inhabits the word “cutting/editing”).

Text by Dirk Dresselhaus / Schneider TM

I find it fairly difficult to say something about how the music in this concert came about, cause we didn't plan or rehearse anything and hardly were able to hear each other on stage. Wherever it came from, the energy and course of this concert is very much based on group dynamics and an almost telepathic sort of communication, like a swarm of fish. When I mixed the sound later on in the studio I discovered a lot of weird things on the separate tracks: for example Kptmichigan's guitar signal is changing level for about +/-30 dB once in a while which is a lot and was probably caused by a broken microphone cable. Luckily the fucked up parts made the sound even heavier and more distorted instead of destroying it.

INFO 04 "play loud! (live) music series" catalogue

- 001 **Floating di Morel:** A Summer Evening (2009) (VOD, DL)
- 002 **Doc Schoko:** Oktopus im Pentagramm (2009) (VOD, DL)
- 003 **FM Einheit + Irmiler:** Live at Berghain (2012) (VOD)
- 004 **Faust:** Live at Klangbad (2010) (DVD, VOD)
- 005 **Gebrüder Teichmann:** Live at Maria (2011) (VOD, DL)
- 006 **Christy & Emily:** Live at Klangbad (2012) (VOD, DL)
- 007 **Damo Suzuki & Sound Carriers:** (2017) (VOD, DL, LP)
- 008 **Camera feat. Rother & Moebius:** Live at HBC (2012) (VOD, DL)
- 009 **Friedman & Liebezeit:** Live at Festsaal Kreuzberg (2013) (VOD)
- 010 **Lydia Lunch & Philipp Petit:** Live at Volksbühne (2013) (VOD)
- 011 **Guru Guru:** Live at Lido (2014) (VOD, DL)
- 012 **Gisela Oberbeck & Limpe Fuchs:** Animare (2015) (VOD, DL)
- 013 **Limpe Fuchs:** Live at Klangbad Festival (2015) (VOD, DL)
- 014 **Die Regierung:** Live in Essen (2015) (VOD, DL)

up-coming: Atari Teenage Riot, Limpe Fuchs, Barbara Manning, Cold Cave



ARCHIVE YOUR MUSIC ON VINYL!

Media Contact

play loud! productions – Niemannstr. 6 - 10245 Berlin – Germany –
phone +49 30 29779315 - www.playloud.org.

Journalists can request preview options by sending an inquiry to info@playloud.org. The best way to see the film material or listen to entire albums journalists need to register at the "play loud! archive & store". Once registered they will obtain a waiver.

<http://www.playloud.org/archiveandstore/en/>