

THIS IS THE FULL INTERVIEW TEXT. IT HAS SINCE BEEN SPELL CHECKED AND PUNCTUATED.

CO. 7. 94  
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Klaus Dinger was one of the first Kraftwerk members way back in the early 70's. He later went on to form Neu! (with Michael Rother) and La Düsseldorf in the 1970's, Neondian in the 1980's and has now turned up in the 1990's with his latest project Die Engel Des Herrn. Ian Floyd visited Klaus at his home in Düsseldorf to talk about the emergence of German Rock Music in the 70's and to find out what Klaus Dinger has been up to since.

IF What were you doing before the Kraftwerk days?

KD I studied architecture. Broke up High School after 7 years or so. Learned carpentry for 3 years to study architecture which I broke up again after 6 semesters (3 years). <sup>LATER</sup> ~~Two~~ <sup>1</sup> year before I would have been Architect. ~~and~~ borrowed 1000 Marks and started to play drums seriously, which I really started some years before <sup>(65)</sup> together with some other guys on a more amateur base. I practised like mad for a year or so.   
 (THE NO) WE PLAYED OUR OWN SONGS BUT ALSO ISBATUS + STONES. WITH TWO OF THEM I ALSO WANT EXTREMELY EXPERIMENTAL : NOISES - FREE JAZZ LIKE - PLAYED SEVERAL AMATEUR - FESTIVALS GOT CREDIT FROM GUNTER HANDEL WHILE MAINSTREAM PUT THEIR HANDS ON THEIR EYES. AT 1 OCCASION I REMEMBER FLORIAN S. IN THE AUDIENCE JUST HIS FACE I DIDN'T KNOW HIM THEN

IF How old were you when you took up the drums?

KD WITH Kraftwerk, I was 24. <sup>AS A PROFESSIONAL</sup> ~~But~~ before Kraftwerk there was a heavy rock band which I started. No record. They only played Black Sabbath and Ten Years After and all this English stuff. ~~But~~ for me it was quite good experience on the drums. WE played a lot in southern Germany.

IN AUTUMN '70 Suddenly came a phone call from Ralf Hutter about half a year after I started with Smash, this heavy rock band. I was in Cologne, they were in the studio in the middle of their first LP on the same day.

RALF ~~So he~~ picked me up and we went to the studio, and Conny (Plank) was there. I had some headphones on my head and they played to me. I came from The Smash and could not really define what it was they thought I could do. Florian (Schneider) was on holiday at the time and when he came back he didn't like it, so I had to do it again, and then it was OK. It was very simple, somehow, and they asked me what I wanted to have for that. It was only the second side of the first LP.   
 I SAID: MY NAME PRINTED ON THE COVER + 20 LP'S - THAT WAS IT.

IF So, you did actually appear on that first LP?

KD Yeah. The Kraftwerk phase was like this: ~~I was in the studio.~~ They had problems with their drummer they had at the time, his name is written on the first Kraftwerk LP, Andreas Hoffmann. They rang me up and asked me to finish the record and so I played on what later became the second side of the LP. But that was not yet the time for Michael Rother. He played at this time in a rock band where Wolfgang Reichmann sang. Wolfgang Flür played their drums. When I left Kraftwerk, he jumped into Kraftwerk. It was about December 1970 when this first record was done. Then came these live appearances which was much more interesting. First it was with Florian and Ralf and me. We did 10 or 15 or so concerts - never touring. I don't like the Anglo-American...

IF You like one-off gigs?

IN FACT RALF DISCOVERED RIIMMEL IN A SITUATION WHERE FLORIAN LEFT FOR A SHORT WHILE THEN CAME BACK BEFORE RIIMMEL COULD GO. I REMEMBER A CONCERT WITH RALF AND ME ABOVE IN AACHEN AS A BEETHOVEN - MEMORIAL DURING THIS PERIOD.

IF THIS WAS REALLY  
A CONCERT WITH  
AUDIENCE IT WAS  
NOT THE BEAT-CLUB  
RECORDING  
+ I'D LIKE  
TO SEE IT

KD Yeah, many were very special.

IF I've seen an Italian video clip of an early Kraftwerk concert.

KD It was recorded in Bremen. Beat Club the serial was called. That was Florian and Michael, but that was in JULY 1971, about half a year later. Ralf could not do it anymore. He had to retreat, so Florian and I looked for another musician. Ralf Hütter <sup>HAD</sup> found Michael Rother BEFORE (AS I EXPLAINED)

IF Had you met Michael before?

KD No. Michael jumped in and it became a completely different music of which I have 6 cassettes recorded with a cassette recorder which I installed behind my back with some incredible music on it which didn't exist before that and also not after that, which is a pity. I still have these cassettes. I'm sure that one day they will come out. They are mono and not good quality but really unbelievable. This Bremen video was a very bad day. We knew it was one of our last gigs. It was decided already that, for social reasons, this thing split up. Ralf and Florian were millionaires sons and I see myself more as a working class hero. They were born Princes from the beginning. They could always choose what to do. It was hobby-like how they approached this music scene. Michael, Florian and I, we played not only live. We <sup>also</sup> went into the studio with Conny in Hamburg and recorded one number called Thailand which basically came from Michael. I had the feeling the time was not yet right for a whole record and so we stopped. Within a short time Ralf came back and the end came quite fast. It was clear then that I would separate with Michael. It all went fluently and they did their second LP, which I like very much. I'm a great believer in Ralf and Florian. (RALF AND FLORIAN FOR QUITE A LONG TIME TRIED TO GET ME BACK, BUT I HAD TO DO IT MY WAY...)

AFTER RALF LEFT, FLORIAN AND I ALSO  
TRIED TO FIND SOMEONE (GIT.) OF  
THE STASH AND ENERHARD KICALE NAME  
(GIT + CEVO) WHO HAD PLAYED WITH RALF +  
FLORIAN BEFORE + LATER BECAME  
A LIVE-MEMBER OF  
NEU!  
THAT'S  
LITERALLY  
EVEN  
1 OR 2  
CONCERTS  
WITH  
AU 5,  
BUT  
THEN  
MICHAEL  
EMERGED  
AS ONLY  
REPLACE-  
MENT  
FOR  
RALF

IF So they went off to do Kraftwerk 2 and you decided to start Neu!. There is one bootleg LP of Kraftwerk live in Cologne in 1971. Is that the same line-up as the video clip?

KD I have these tapes. I even have this record. I have quite a lot of hard core fans around the world and one of them is Italian. I think he made this bootleg!

IF The line-up would have been you, Michael and Florian, but not Ralf?

KD No. This line-up should have had a different name because it was not Kraftwerk. We played titles like Ruckzuck, which was very famous, but in such a different way, if you listen to these tapes. Also, this concert belongs to my personal collection which I recorded from behind my back

IF The bootleg is your fault?

KD No! There must be someone else who got this tape because I don't give any tapes away. Especially not such precious tapes! At least not for nothing, no? (Laughs). Well, this Kraftwerk phase finished

AND WITHOUT CONSULTING  
THE OTHERS.

RECORDED THIS CONCERT

in Summer, late July. And that was it. At the end of this year I went into the studio with Michael and Conny in Hamburg.

How did the first Neu! LP come about? Weren't the finances a bit low, because the whole thing was done in 4 days?

THE FINANCES WERE EXTREMELY LOW

Yes. It was recorded in 4 days. After 2 days we didn't have a single note on the tape! So, it was <sup>IN FACT</sup> done in 2 days! Quite a pressure situation and never any money. Very big problem! At this time Conny was working as an engineer in Hamburg in several studios and he had a possibility to work after his normal work during the night. So, it didn't cost too much because publishing rights later went to the guy\* to whom the studio belonged. He got a share, certainly. But, don't understand me wrong with this cash thing because money is important to me but never the most important thing which, as we may find out <sup>LATER</sup>, often leads to complications.

The guy  
name.  
Ralph?  
Ralph  
Anita?

\*:  
RALF ARNIE  
COMPOSER  
OF  
"TULIPS  
FROM  
AMSTERDAM"

I think one of the best tracks was Negativland.

We came to a big mistake in this Elliott thing. [We had been reading the unauthorized sleeve notes of the Neu! compilation LP called Black Forest Gateaux]. Because what he describes as a guitar is a Japan Banjo. (DISTORTION)

You've got the bass line and the 4/4 drum beat, then there's that wind effect, it's difficult to describe.

It's a handmade phasing and then there are some playbacks.

How is it, actually done? It's a weird sound. It's unique.

Erm... (Long pause).

He doesn't know! (Laughs)

The people involved in this, everyone has his own perception how this came out. What you describe as wind is a handmade phasing which Conny did. You have two tape recorders with the same piece of music on and you let them <sup>SIMULTANEOUSLY</sup> it depends on how you do it. You must be lucky to get a fantastic version. I think the first time you heard this was an American group. Peter Frampton? Later, the Electronic Industry brought out machines who imitate this, but it is just like machines are, it is not handmade. Conny did this and he had a very lucky, fortunate moment. It also depends a lot on the music material you have on the tape. There are certain signals or frequencies which are pre-destined for this sort of manipulation, you may compare it with backwards tracking or backwards guitar. There are tunes which are fantastic if you listen to them backwards and there are things which you say, well, not so.

Very experimental. That was the first track I'd ever heard of Neu!

This was also the first track of the record. After 2 days there was nothing on the tape. Everybody was sitting there. Hopeless.

"KINNERS - KINNERS!" WHICH IN HIS  
NOTE - SCAM REAMS :  
"CHILDREN - CHILDREN!"  
- DIFFICULT TO TRANSLATE -

Heartless. What to do now? Conny: "~~Kill us! Kill us!~~"  
Recording, we started with bass and drums, and then came a Japan  
Banjo. I have it here. A friend brought it from somewhere in Asia.  
Have you ever seen a Japanese Banjo?

No. Is it like an ordinary banjo? [At this point Klaus brought out  
a rectangular wooden box containing what could be old typewriter  
keys on the outside and six very thin guitar strings within. When  
the keys were pressed down they twanged the strings.] That's it?!

Yes, that's the basics, apart from bass and drums, but it was  
manipulated. There was a distortion on it. It sounds like a mixture  
of guitar and typewriters. It's a very low key version. There are  
really superb versions of its kind. Of course, it <sup>also</sup> depends a lot on  
how you tune it. (AND OF COURSE: ON HOW YOU PLAY IT)

What was the success of the first Neu! album?

I think a figure of 30,000 or so. (IN THE BEGINNING)

That was in Germany alone?

YES  
Maybe, although nobody really knows. It's quite realistic if I say  
30,000 within the first 2 years. I have no idea what it sold later.  
There were also rumours of this company that was punished for  
bootlegging and there were ridiculous prices people paid for it.

Neu! 2 was made a year later?

In '72 and released in '73.

Did you run out of finances again for side 2? The rumour is you  
made a single but ran out of time in the studio and had to whip up  
something quick.

That's true. The time or the money we thought we had to produce the  
record was nearly gone and we had a few hours one afternoon. It was  
also quite shady again because Conny still worked as a ~~proper~~ <sup>LEFT</sup> NORMAL  
engineer. Our financial situation didn't change much by this 30,000  
sales. It didn't work like that. It was the first contract I signed  
and I'm trying to put it right again. There is this dealing for the  
re-release of the Neu! records and I made a lot of mistakes then and  
I want to put them right. After 3 years it looks as if they finally  
agree. But that's another thing STORY.

What was it? - Yeah. We had one afternoon and my idea was to put to  
tape the single\* which we produced. At the time, nobody, in this  
area of the business, made any singles. It was just another point  
of trying to make things possible. We produced this single ~~WHICH~~ EARLIER IN '72/  
in Munich and didn't know what to do with it. It came out, but (FROM THE COMPANY)  
half-hearted. Metronome still don't seem to realise what Neu! really  
was, <sup>AND IS</sup> but at this time nobody really understood. Basically it was no  
management, except what I did at the time. I thought it was a good  
idea to take this single, which we paid a lot of money to produce, → WITH CONNY  
and try to clean it up, or dirt it up, or fiddle about with it and  
IN GIORGIO  
ROGGER'S  
STUDIO IN  
THE CELEAR  
OF THE  
ARABELLA-  
HOTEL.

JOHN PEEC!  
+ CANNON  
+ COPIES!

3.8.94  
CANCELLER

Don't  
REMEMBER  
THE NAME -  
IT WAS (i) (ii) to  
PHOTO DELO -  
ROAD...

ASK TUCK JACGER  
173 LONDON  
STUDIO (CHARCT + SASSINE JAMES KNOW)  
POST WITH  
" COAT'S HEAD SOAP"

ASK (TUCKERMAN '73)  
ASICIAL FOR PETE (NOT TRIFICE)  
AND CIVIL FOR YEA  
ME 1ST NEW! CP

L. Tucker  
3.8.94

SPEEPS (33, 45, 78)

scratch it and play it <sup>AT</sup> different and Michael had this broken cassette recorder...and then this second side was finished. In 1974 Neu! '75 was recorded. It was recorded when Conny left Hamburg and went close to Cologne in the country and bought a pig farm. He started there on a very low key. This was December '74. It was a very hard year '74. Michael decided in '73 to leave Dusseldorf. He couldn't stand it anymore and went to the countryside, where he still lives today. At this time he had in mind to work with the two Cluster people, which made his group project Harmonia. I stayed here in the city. I ALSO FORMED MY OWN LABEL:

At Im Grund? <sup>YES</sup> NO, that was my studio, or my rooms, where the two first Neu! records were prepared, and where we tested several people because we wanted to play live. We did it about six times, but then stopped because none of the people could really... Our approach was so different, having worked with Ralf and Florian. We didn't find the right people - and it's still the same problem!

"DIDLER - LAND" WHERE I PUT THE LILAC ANGELS ON WITH WHOSE I HAD PRODUCED A STRAIGHT ROCK'N ROLL LP TOGETHER WITH CONNY IN '73, I ALSO WANTED TO RELEASE AN LP OF EBERHARD KRAMMANN AS FRITZ MÜCK. AND A HOUSE-WIFE - TELEPHONE CONVERSATION THAT THE DÜBBLORF ARTIST ADMIT OUCHON HAD TAPED COINCIDENTAL (HAVE A LOOK AT THE 174 - DOKUMENTATION DID I ?)

I PRESENTED THIS LABEL ON 2 FREE-CONCERTS IN JULY + SEPTEMBER 174 IN RATINGEN BANK DÜBBLORF, WHICH SOME PEOPLE STILL REMEMBER AS UNIQUE AND FAR AHEAD OF ANYTHING ELSE.

You had Hans Lampe and your brother Thomas on the Neu! '75 LP. How did they get involved?

I introduced them and nobody really liked it because it wasn't necessary at the time. We could have done the third Neu! LP the same way as the two first. Hans Lampe was, during the second Neu! LP Conny's assistant in Hamburg. He went with Conny to the country to build up Conny's studio. He seemed frustrated because he would have liked to be musician. I thought we try that and the same with my brother. He had nothing - didn't finish school, didn't finish anything. At this time my experience was everything's possible. Everybody can do what I do, which is probably not so, <sup>TALENT</sup> by the look of it now, because it depends a lot on your character and how much time you want to involve. They played drums on the second side of the third Neu! LP.

BESIDE THE LILAC ANGELS AND FRITZ MÜCK IT WAS THE PREMISE OF L.A.D. PLAYING WITH MY BROTHER AND HANS L. ON DRUMS + MICHAEL AND ME ON GUITAR + ME ON VOX WHICH SOME MONTHS LATER BECAME THE SEITING OF SIDE 2 OF NEU! '75

I made two free concerts in Ratingen, close to Dusseldorf, where I also developed my own company, Dingerland. I produced <sup>THE</sup> Lilac Angels first LP while Michael went to the countryside. I put a lot of time and money and nerves and know-how into a group which <sup>IN THE END</sup> was wasted somehow. But at this time I found it interesting because <sup>THEN</sup> nobody played Rock'n'Roll here. They played just pure Rock'n'Roll, but it was not their Rock'n'Roll it was other peoples Rock'n'Roll. It was probably a mistake.

Some of your music is rock orientated, almost Punk, such as the Lilac Angels track off Neu! 2. It's very much your style of music rather than Michael's isn't it?

THERE WAS A 5-7 MIN. - FEATURE ON TV. (WHICH I SHOULD OBTAIN) BUT AS USUAL NO RESPONSIBLE INDUSTRY. ADDED THE COSTS OF 5,000 COPIES PREPARED OF THE LILAC ANGELS WITH EXPENSIVE COVER, FOR WHICH PHONOGRAM DIDN'T WANT TO PAY MY PRICE MY DEBTS AFTER THE SELF-FINANCED CONCERTS (WITH BORROWED MONEY)

<sup>YES</sup> I don't know. Musically, it was always a mixture of what we both could stand. It was never easy to find. Conny was often a very good mediator because we're two very different people, but <sup>THIS</sup> has very positive effects. It's a greater <sup>BANDWIDTH</sup> boundary. I still feel that Michael is very straight and clean, doesn't drink, doesn't smoke, doesn't, doesn't, doesn't... and I took much more than a

NICE, GENTLE

... AMOUNTED TO OVER 50,000 - WHICH AT THIS TIME WAS MY FIRST BIG DISASTER! IN THIS SITUATION AND TO PAY BACK AT LEAST SOME OF THE DEBTS NEU! '75 WAS MADE IN LATE '74... WORSE SITUATION.

ADDED THE COSTS OF 5,000 COPIES PREPARED OF THE LILAC ANGELS WITH EXPENSIVE COVER, FOR WHICH PHONOGRAM DIDN'T WANT TO PAY MY PRICE MY DEBTS AFTER THE SELF-FINANCED CONCERTS (WITH BORROWED MONEY)

thousand trips and still do, and yes, very chaotic, flippy, and always no money and so on... (Laughs).

Hero and After Eight from Neu!'75 are very much in the style of La Dusseldorf. Whilst the four of you were in the studio recording these tracks, was there an idea that La Dusseldorf was to form later on? : <sup>AS MENTIONED BEFORE: LA D. WAS ALREADY INVENTED AND ANNOUNCED FOR THESE 2 '74- CONCERTS.</sup>

The situation then was very chaotic. I should start with these two free concerts, my own label Dingerland, and these other productions, one Lilac Angels, the other Fritz Muller, which some years later Conny did because my own company collapsed. For the first time I really could excess debts of about 50,000 Marks which ~~was~~ <sup>WAS</sup> at this time incredible. This was after I made these two concerts mainly to present <sup>ALSO</sup> this label and, of course, to present Neu!. It was in the middle <sup>BETWEEN</sup> of Neu! and La Dusseldorf, so I couldn't say exactly. I made a Dokumentation in this year especially for these two concerts, and on the playlist is Neu! and La Dusseldorf. I couldn't say was it Neu!, or was it La Dusseldorf? Because it was Michael Rother, me, my brother and Hans Lampe. Three of us later became La Dusseldorf. Michael Rother and I, and also these two on Neu!'75 side two were Neu!. So, it's a bit difficult. <sup>(IN FACT IT WAS NEU! + LA D.)</sup>

Side one of Neu!'75 was just yourself and Michael Rother wasn't it?

Yes. I remember it was quite difficult too because it also meant less money for Conny and for Michael because I also wanted ~~it made~~ my brother and Hans Lampe <sup>TO</sup> get 10% each of the record sales ~~of our~~ <sup>contract</sup> which certainly wasn't necessary but...

The two free concerts cost a lot of money and nothing came out. Metronome, nobody didn't want to know, so the last solution at this point was <sup>TO</sup> fulfill the Neu! contract and make a record. Just to pay a bit of the debts was really the reason. Otherwise it would have taken longer or whatever, it may never <sup>HAVE HAPPENED.</sup>

Did Michael leave to join the Cluster duo because he preferred that style of music?

The main reason was that he didn't like the scene here in Dusseldorf. Later, they broke up quite early because they are certainly also very different people, as Michael found out. I think the other two knew that but...

Michael is not from Dusseldorf originally?

<sup>AS FAR AS I KNOW:</sup> HAMBURG AND <sup>HE</sup> LIVED IN KARACHI.

He was born in Karachi. I don't know when he came here, but he lived in Dusseldorf for a long time, went to school and started to study psychology in Cologne. Was a civil servant when we found him and later started to study in Cologne, and took me quite a long time to convince him that his place might be the music scene. In the end somehow it happened. Maybe it's better to ask him why he did this. I think that he's a unique guitarist and I'm sure he could be that today if he had the opportunity. I regret that he's so reclusive and also that he's so alone with machines. By the way,

in '66 we made an <sup>So FAR</sup> unpublished Neu! record. It's a very special story.

Anyway, I wanted to say in '76 we went, as La Dusseldorf, with my brother and Hans Lampe, to where he lives to find out if there was a possibility to work together on a broader base with the two other ~~other~~ CLUSTER-guys, ~~and~~ which would have been possible there because it's a huge farm. I had the feeling that at this time I ~~had this thing in the~~ <sup>NEEDED</sup> city so I couldn't have done that at the time. Some years later I bought a farm myself in Holland, but never to be <sup>ONLY</sup> there. I started there with Neondian. About one-and-a-half year I was there with my girlfriend and machines and studio and then I couldn't stand it anymore. I had to go back to civilisation. In the meantime I try 50/50 and if you're lucky or if you do it right it can be very effective because it is a completely different scene, <sup>+ LIFE-STYLE</sup> it's beautiful if you come back to the city, which I love of course. La Dusseldorf, it doesn't come from nowhere.

F You mention Dusseldorf City in the lyrics on the first La Dusseldorf LP.

D I love it and I hate it, somehow.

F The first La Dusseldorf LP had a single called Silver Cloud. Did it get in the German charts?

D I'm not sure whether it came to the real charts but I think it sold a lot. There is a thing with charts. What are charts?

F Sales figures, supposedly?

D I doubt that they are really sales figures. I think that they can be sales figures and there's nothing much wrong <sup>(e)</sup> with Michael Jackson selling ~~his song for~~ many millions, but I'm also sure that to a certain extent you can manipulate charts just by buying your own record 50,000 times. <sup>OR SO</sup> If you find the company that has the kind of money to do that you are in the charts.

F Chart rigging.

D Yes, it certainly always happens ~~this kind of stuff~~. I never work on this base and I never was a proper member of the record business but it's absolutely sure that Silver Cloud and later Rheinita, even more, that they really sold, but were never in the charts. They sold over long periods of time, and normally if they make the charts they put something out and hammer it <sup>THROUGH</sup> ~~it~~ <sup>IN</sup> a very short period. Three months later it's gone. So, I would say they should have been in the charts but I'm not sure if they were really in it.

F <sup>Co-</sup> Conny Plank produced the first La Dusseldorf LP. You then went on to produce your own afterwards. What was the reason for that?

D To buy my own studio? If you are a young musician you dream of your own studio, because you make so many bad experiences with missing dates and prolonging. At Conny's ~~own~~ studio, so often a date was

fixed and then for some reason it didn't happen. Also, another very important thing was that in 70-something, I had the impression that Conny betrayed us a bit. I mean he was certainly very important for Kraftwerk, certainly for Neu! but also he couldn't resist English intruders who came to find out what was going on. I know from our working sessions that he was a witness of extraordinary things happening. He couldn't resist people coming in and saying we want this and how do you do this.  
(HOW DID THEY: WE)

IF Passed on your ideas?

KD Yes, something like this. I think that was a very important reason to stop there.

IF He produced Devo. I remember a remark in one of the music papers that Devo were one of the worst bands he ever produced.

KD There are much worse than them, I'm sure. In the end he was just a normal studio where every idiot could go and record. HE did a lot of Black ~~Furs~~ FÖBS ? Black Furs? Is that right? I think not.  
→ COLOGNE - SLANG: MBAMS BLACK FEET.

IF What's that?

KD That's a quite famous local Cologne band. They sing this local Cologne slang and they sell quite good but he ~~shouldn't have done~~ anything <sup>LIKE WITH</sup> that his reputation as an avant-garde engineer, you know. It was really <sup>A</sup> ~~blatant~~ BLAMAGE! He couldn't withstand the money and he <sup>OFTEN</sup> was in the red figures with certain songs and he got weak knees. I don't want to talk too bad about Conny. He did a real hard job. What he must have done to his ears by producing all this stuff in these 10 years or so! Incredible! Quite surprising. It's a problem every Sound Engineer faces. <sup>ALSO WITH MORE SUCCESS HIS APPARATUS GREW AND SO DID THE COSTS.</sup>

IF It's financial pressures, isn't it?

KD Also, yes, of course. Conny always dreamed of having his own studio and then keeping it for one, two, maximum three products. <sup>(KRAFTWERK, NEU!, CLUBSEX)</sup> Accompanying these three things, <sup>LIVE TOY</sup> but not anything more. That didn't come true. I never was very enthusiastic about what later became his wife. I always had problems with her. Sixteen hours, and you're <sup>AT THE HEART OF MUSIC + INVENTION</sup> ~~in the middle of the band~~ - "Dinner is ready!" - and you have to drop it and away you go. it <sup>WAS</sup> impossible! <sup>SOMETIMES</sup>

IF What were the reasons for La Dusseldorf coming to an end? You seemed to be doing quite well as a group and then all of a sudden it finished after Individuellos. <sup>AND THE RAXI-SINGLE "ICH LIEBE DICH" (I LOVE YOU) IN '82</sup>

KD Yes, I saw it coming ~~after~~ taking this title Individuellos. It's desirable to become an individual, no? But, what happened with La Dusseldorf is a bad example of ~~a~~ individual ~~it~~ because things went to court and it's still not finished after 10 years. My brother became a wreck in the meantime and my father died over it. It is really a family tragedy. And what was it? Well, you can see <sup>if</sup> from different points. Ask my brother, he will tell you a very different story. I

would say that my problem always is to get my ideas over to make people understand why I act this way, or why I see the possibilities there, and why do this and not this, and ~~it~~<sup>this</sup> was always a problem. I could say this was a problem, but I must also say that the financial success which arrived, well, it came not so fast, but then suddenly though in '79 there were quite big figures again. I would say that the other two lost touch with the ground and were not prepared to step down again. Money was the reason. Everywhere, you can see ~~these~~ groups splitting up just for that reason. It's absolutely not in the meaning of the Cha Cha. The thing is that it was nearly made true, that Cha Cha. <sup>2000</sup> It was near, and just at that point they suddenly went to court and prohibited me from doing anything. I had a very bad position. There were two people telling lies against me ~~but~~<sup>but</sup> I didn't lose any of these procedures because they couldn't make the courts believe what they were saying. In fact, I didn't really know what was happening, but...

IF Was La Dusseldorf a group of three, or a group of five, because you had Nikolaus Van Rhein...

<D That's me too. Nikolaus Van Rhein is me. That's a name I still use if I PLAY keyboards. Didn't I use it on the last record?

IF Yes, you did. And Andreas Schell?

<D Andreas Schell was really a different person.

IF He was a guest?

<D Yeah, he was a long time friend of us. He never really ~~made it into the heart, into the care.~~ Musically, He was very young still and had classic piano lessons. He was a good guy, but he played complete shit ~~at this time in my point of view.~~ <sup>WHEN I FIRST MET HIM</sup> It wasn't really true what he was playing. It was quite jazzy, but certainly not him. He nearly played on the first La Dusseldorf LP. We trained for it, for the first LP, which we partly recorded in the Grund. In '75, Conny came with his mobile <sup>STUDIO</sup> and we started there at the Grund, and after one week it looked like we ~~train~~<sup>SHOULD</sup> a bit more. Then, 2 or 3 months later we went to Conny's studio ~~(after having trained a bit more)~~ and Andreas went with us. He sat on the piano and he couldn't play there in the studio. It took <sup>2</sup> more years, and then it was my own studio, and there he played <sup>THIS BEAUTIFUL</sup> piano on the Cha Cha. <sup>in 1980</sup> he decided he didn't want to live anymore and he killed himself. He had a little <sup>SON</sup> at this time and I offered him to come to Holland. I offered his wife, or his girlfriend, and child - we had two more very small houses in the family business - I offered them to live there to sort <sup>THINGS</sup> this ~~one~~ out. But ~~this~~ <sup>his</sup> girlfriend, (again, it's so often the girlfriend, sometimes they can really kill you,) this girlfriend didn't want it. So he had to stay there in the situation which he obviously couldn't cope with, and I couldn't help him at the time. But, it's really bad because I'm sure that he would have... There's many dead people on their own, so...

BECAME A MEMBER OF LA O.

After La Dusseldorf had finished, your brother Thomas went on to make a solo LP.

No  
Yeah, at this time I was working on, and thinking about Dusseldorf LP. It's very astonishing the fact that if you'd have said to my brother 3 years before, that he would make his own record, he wouldn't have believed it. I see this whole process as a possibility to study music around the business and art, and this started with my brother in '70. The first time he was drumming was in '74 with Neu! before that I pushed him for a year or so, and then he was able to play together with Hans Lampe on Neu! '75. We went on training and he played some tracks, for instance Dusseldorf, the long one on the first LP. After <sup>1. 1976</sup> he switched to keyboards. I switched to keyboards between Neu! and La Dusseldorf. I tried it on Neu! 2, but it became more conscious after this. I also had some lessons at school where you get the basics and about harmonics. Nobody could tell <sup>ME</sup> how you make a tune. I took about 6 lessons on guitar and found out that they couldn't teach me <sup>NEARLY</sup> anything. Yes, my brother switched to keyboards and I still find that you can <sup>SO FAR</sup> ~~learn~~ <sup>develop</sup> ~~it~~ <sup>it</sup> ~~incredible~~, somehow. It's just like I tell you to make a record now. He only made one.

4th!  
THE WHICH WAS ON ANNOUNCED THE COVER OF THE MAXI-SINGLE THE LIBERATION D.M.  
"FLOW AMOUR, WHICH LATER BECAME JUST A MAIN TITLE ON NEONDIAN (FOR LOCAL REASONS)  
WITH "MON AMOUR" BY PLAN TO BE STUCK OF "LIBERATION" OR RHEINITA OR LITTLE ANGEL OR... OR... -> STILL HAVE TO DO THAT -

IF What happened after that? Did it not sell, or did he give up?

KD I would say both. Very big headed about it. He, of course, <sup>THOUGHT</sup> it would sell hundreds of thousands, just by making a record. This didn't happen. The company wasn't enthusiastic about it and he wasn't enthusiastic and he <sup>also</sup> met the wrong girl and the whole thing went wrong. In the meantime I was finished with my preparations for MON AMOUR, <sup>ALL</sup> this happened on the way down, you know, with Hans Lampe having his feet on the mixer and a completely wrong/ABSURD situation, wrong state of mind. <sup>INDIVIDUALS</sup> didn't sell that well too, although I would <sup>NOT</sup> say that it's a bad record. But, it has different intentions, of course. It's just like Florian never wanted to play Ruckzuck. Not every artist wants <sup>TO REPEAT OR COPY HIS</sup> hit singles. There are artists who have problems with that and who try to find a different way. For me, <sup>WITH INDIVIDUALS</sup> it was in the middle, and the most important thing was not to make another Rheinita. It still sold a <sup>MUSICIAN</sup> LOT more than my brothers' solo LP, which doesn't mean anything, but it didn't sell as much as everybody expected. Maybe except me. This brought more problems.

IF After La Dusseldorf had split, what did you start doing then? Neonodian? Was it a single or LP?

KD That was an LP. It was also released on CD. It was quite political. There was a very bad song about America at the peak of Ronald Regan <sup>AND UNPOPULAR</sup> the time when Warner Brothers bought Teldec. Very suddenly it was not <sup>AVAILABLE</sup> there anymore. I'm quite sure that this will come back, although it is a bit machine infected, you know. I tried to correct it later. Went to Conny <sup>HET</sup> <sup>THINGS</sup> some musicians and tried to correct this machine appeal, but once you have this <sup>SOUL</sup> machine <sup>ON TAPE</sup> you can't really correct it because the machine sets the pace, at least in this case it was so.

+ Pi Pi AA WHICH IS VIBELY ANTI-MEDIA (CORRUPTION ETC.)  
\* = CLIC-TRACK

What happened in the gap between La Dusseldorf and Neondian?

The time in between? Very difficult. Individuellos came out in 1980. My brothers' solo LP came out in '82. ~~This was~~ At the peak of Viva <sup>1982</sup> got a million offer (which I even have on video) from EMI in Cologne but there was still one record to be produced for Teldec. Some crazy dealings took place and Teldec made an offer of, I think, 600,000 to prolong this contract which was obviously a bit less. First time for me, such a situation. We produced this third (individueus) La Dusseldorf LP and <sup>also</sup> it didn't bring the sales figures ~~and~~ EMI everybody cancelled the million offer of EMI. Teldec <sup>also</sup> didn't want to ~~withstand~~ their offer and then it took quite some time to get a new deal with a new A & R man who later became manager of Falco and who was one of the very few people in the business I had a good relation with - I still have today - and ~~we~~ <sup>we</sup> made a new deal in '82 for the <sup>MAXI D.L.D.</sup> + 1983. <sup>OVER 3 LP'S</sup> It was in the region of 100,000 Marks for one LP. Quite a step down from this million offer. I tried to use this money to make true the <sup>CYA OUT</sup> ~~idea~~ in Holland. ~~All this~~ <sup>since</sup> I resisted these investment companies always calling and making fantastic offers <sup>FOR</sup> ~~with~~ your money. I bought this farm <sup>IN HOLLAND</sup> because it was always a problem here in Dusseldorf to find a studio. The terms are too short, <sup>USE</sup> you can get something for 5 years or so and have to invest <sup>AT LEAST</sup> some 30 or 40,000 Marks to ~~use~~ it <sup>AS A STUDIO</sup>. So we got this <sup>MILLION OFFER (IN THE AIR)</sup> and we were looking for something new here in and around Dusseldorf and within <sup>AS PROBLEMS WITH THE LANDLOCAL GROUP</sup> 3 months didn't find anything. <sup>PRODUCING MAINLY COSTS</sup> Then in '83, after 4 years standing empty there waiting to be re-~~built~~ <sup>BUILD</sup> came this new deal then, with less money, but it came. Within 4 or 5 months, with the help of <sup>AND OF THOMAS LAMPE</sup> friends, I changed this really fantastic room there, and everything was ready. <sup>BROKEN STUDIO INTO A</sup> Just at the point when the equipment was brought over, this proxy happened. I <sup>SINCE THEN</sup> always call this Hans Lampe, I tend to call him Judas ~~because~~ because he <sup>IS</sup> you know. <sup>BY '82</sup> My brother was <sup>QUITE</sup> destroyed ~~also~~ by alcohol and by his girlfriend and he didn't really know what he's doing. <sup>WITNESS TO</sup> But this Hans Lampe pushed him in a corner which has never happened to me before. So, the trouble began there. There was lots of courts then. One followed ~~the~~ <sup>BUT HANS LAMPE</sup> the other was the first to stand up against me and to push this and my brother was only "witness".

\* BASED ON THE GOOD EXPERIENCE WITH BUYING THE STUDIO EQUIPMENT IN '78 FOR MORE THAN DM 200,000 - FROM BORROWED MONEY TO PRODUCE THE VIVA LP AND PAYING BACK THE DEBTS VERY QUICK (FROM THE VIVA SALES) WITH THE FINANCING OFFER FROM THE VIVA RECORDS AND NOT FINANCING THE DEBTS FIRST. IN '79 I WOULD BUY THE VIVA LP FROM THE VIVA RECORDS WITH THE VIVA RECORDS AND NOT FROM THE VIVA RECORDS. I WOULD HAVE TO BE A WITNESS TO HIS DEBTS BEFORE SPACE

IF Was it all about finances?

Yes, it was about finances. This Hans Lampe wanted to have 200,000 Marks which were absolutely not there. He should have known where they were. We got this 100,000 Marks from the record company ~~and~~ and 60,000 Marks went into the stable there to build the studio and the other 40,000 went into Oberheims and electronic drum machines and so <sup>THERE</sup> the money was absolutely <sup>NO MONEY</sup> nothing there except the possibility and necessity to make the next La Dusseldorf record, which they prohibited then. ~~He started first and my brother later~~ After <sup>HANS L.</sup> ~~lost everything~~ <sup>IN COURT</sup>, My brother started the same thing, and <sup>SO FAR</sup> was witness for my brother, and my brother ~~also~~ lost everything and ran out of money. Who paid his lawyers? Maybe this Hans Lampe, because he became an engineer in the meantime at RTL and I think he made <sup>GOOD</sup> money there as an engineer, not as a musician. <sup>AFTER</sup> I won the first courts, My lawyer committed me to now go to Holland with the

WE BOTH

equipment which I wasn't used to <sup>HANDLE</sup> at this time, because <sup>UNTIL THEN</sup> Hans Lampe was the engineer. Suddenly, I stood there by the sea with the studio and didn't know <sup>HOW</sup> <sup>WHAT</sup> to <sup>WORK</sup> with it. Still, I recorded <sup>THE FUNDAMENTAL</sup> with my new Oberheims, but it was not what it was meant to be ~~like~~. So, I went back to Conny. I must say, Conny was very friendly to me. He accepted me from the beginning to help me, and out of this came Néondian. This was released in '85. it <sup>SHOULD HAVE BEEN THE 4TH. LA D. "NON ATROU"</sup>

AFTER VISIT ABOUT HUIT MONTHS SINCE

IF What have you been doing between Néondian and Die Engel Des Herrn?

CD The Angels of the Lord. I made this experience with studio musicians, during the rescue of Néondian at Conny's studio, who were onto 500 Marks a day. It was no good experience. It was the way they make music. Some people call them the whores of rock. It's impossible to work with <sup>ON THIS 500 MARKS/DAY - LOHAS</sup> these people. Some of them think the same way about what they were doing. At least one of them agreed <sup>UP THE BEARING</sup> and my solution was to go back to where it all starts and that <sup>IS</sup> normally schooldays. Young people who are not corrupted by business and money and all these difficult things. I was prepared then to go a long way with these young people. <sup>GERYMO</sup> was 22 when we started, <sup>HE</sup> Gerhard is now 27. We are <sup>WORKING TOGETHER</sup> since 5 years. I'm sure that the substance which develops if you <sup>WORK</sup> on a human scale and forget about all this <sup>IS OF A COMPLETELY DIFFERENT QUALITY</sup> business, just doing what you think you have to do with the people you choose. This happened. I made another live appearance in 1987 here in Dusseldorf, in a middle-sized place which was not bad, but which was maybe a bit too amateurish. It was after a half-year just collecting 5 people and trying to work out programmes.

IF Was that as Die Engel Des Herrn?

CD No, but <sup>THEY</sup> this developed from there. The drummer <sup>WHO</sup> that played in '87 was Klaus Immig. And <sup>GERYMO WAS IN THE</sup> opening act for my appearance, <sup>IN</sup> a band called Stranger Than Paradise. One of the guys with them was ~~Gerhard Michel~~. These two were left. I decided to carry on with <sup>THEM THEM</sup> them, two which was a result of this concert. Then we treated them <sup>WE BEGAN OUR STUDIO, WORK AFTER THIS CONCERT WITH MY STUDIO - EQUIPMENT BACK IN D. AND AGAIN SPACE PROBLEMS, HAD TO HAVE IT SEVERAL TIMES. NOW AND THEN WE ALSO USE THE 400 AND STUDIO BUT ONLY WITH SMALL EQUIPMENT AND FOR SEVERAL DAYS AT A TIME BECAUSE I STILL CAN'T FINANCE A LONGER STAY WHICH IS A PITY. APART FROM MUSICAL STUDIOS + PRODUCTION WE EXPLORE AND EXPERIENCE ALL SURROUNDING OR RELATED AREAS.</sup> to these production studios and then there to <sup>A LANCE</sup> there and here again <sup>ACE</sup> people dying. Klaus had a son. He fell into the water and died. Drowned. That was in '91. My father died in 1990, probably because of this <sup>TRAGEDY</sup> with my brother. In 1990 began this dealing with Mute Records. I see ~~this Neu!~~ as a high class classic. I see no sense in having this re-released like all the rest. This ~~high price~~, mid-price, small-price - I want to have it released high priced. I want to have it released properly, much better in many areas than it was originally released 23 years ago. Of course, they laughed about it. They wouldn't settle at this time. Michael, who has a lawyer who arranges these things for him, since we are not together anymore, signed an offer for a re-release in 1990. Conny's studio signed it too. I didn't sign it and decided to wait till the company would accept my conditions, or I would say no. It's gigantic possibilities I see, and I don't want to miss it again.

IF In England, at the moment, the name Neu! keeps cropping up in a lot

of articles.

I hear about it frequently. Since the beginning it always appears somewhere. Somebody names it and so it's something which doesn't become worse. Now Metronome have a written offer which in many points accepts my considerations, my ideas, including high-price ~~on~~ which is ~~accepted~~ <sup>ACCEPTED</sup> after 3 years. A big record company, they mostly see ~~as~~ <sup>ACCEPTS</sup> as thick people. That's the impression. We want to solve this Neu! problem. ~~Then they listen to the new material of Die Engel Des Herrn which we are working on, because they accepted to put~~ <sup>THEY ACCEPTED TO HANDLE</sup> this Neu! release ~~as~~ <sup>LIKE</sup> a new release, not as a re-release, and ~~an~~ <sup>AN</sup> ADAPQUAT promotion campaign around it. It all will happen on a very different level than the contracts Michael and Conny's studio signed. That makes sense doesn't it? I'm prepared to discuss it seriously and to find out what is possible. <sup>+ NECESSARY</sup> What is a good <sup>(PERFECT)</sup> product? For me it ~~means~~ <sup>MEANS</sup> an endless list of criteria which in the end make a good product. One of the more obvious ~~points~~ <sup>FOR A</sup> ~~criteria~~ is to play live. Not only because I like to play live, but, it is the real thing. I've been in the studio so long. There was a time when I played a lot live and that's the real thing. If you have the right people or the right <sup>+ SURROUNDINGS + SUPPORTIVE</sup> conglomerate, it ~~will~~ <sup>OF ALL</sup> be fantastic. This will be another piece to move Michael Rother on stage, because he's such a secluded man.

IF Do you think you will ever get Michael Rother on stage though? Has he ever played live since Neu!?

KD He's been there in '87 at the concert which I mentioned before. His name was also on the poster as a possible ~~guest~~ <sup>LE</sup> guest, but when he was there he decided it was not so good to take part. It was a pity, but...

IF There's been a lot of the old German groups re-forming. Amon Duul II, Can had a re-union back in '86, Faust of all people.

KD Yes, I would have to judge that from case to case, all these reunions. For me, it's not so much a reunion. I see it more as a step further. It's not trying to make something dead alive, which is often the case. It depends on what comes out. I would see it as a logical step which somehow never took place. La Dusseldorf never played live because it was 2 drummers and I couldn't do all the rest.

In '86 I convinced Michael to try to make a new Neu! record which in the end we did. We first started with Conny. Conny was very enthusiastic about it, but Michael found the percentage <sup>TOO HIGH THAT</sup> Conny wanted to ~~take part~~ <sup>TAKE PART</sup> ~~in~~ <sup>GAVE</sup> ~~up~~ <sup>UP</sup> with Conny, then we ~~tried~~ <sup>TRIED</sup> with René Tinner of the Can studio who was also very enthusiastic about it. ~~After~~ <sup>THAT</sup> Conny was very angry. Then René was prohibited from doing it by Holger Czukay who was the main owner of the Can studio. So, we landed up here, Michael and me, in a very small studio <sup>in a</sup> because we needed a neutral base <sup>TO STAY</sup> ~~for~~ <sup>NEUTRAL</sup> some reason we couldn't have gone here or to his studio. It's just we didn't see each other for 11 years and we didn't really remember how we met but we did work together. So we started to move into a studio. Was

(my studio)

not good. Problems. After this we went on here, and from here went to his studio, and the whole thing took about 6 months. We completed it. It's certainly not the best we did, but for me the most important thing was that we did it in the end. What is really worth it always takes time. It's always difficult to judge the situation you're in or the programme you've just finished, whether it's a film, music, or what. Anyway, this thing was completed and I tried to experience something new and let Michael's lawyer deal with this product just for a change. At the time, I didn't want to experience all this hassle. So I said "OK, let him do that, he doesn't do anything else the whole day, so..." And what came out? Nothing! Absolutely nothing came out! I later heard from Metronome <sup>THEY</sup> ~~he~~ didn't even hear it. How this? At this point, when he was absolutely unsuccessful, this lawyer (He's a quite famous lawyer in the record business in Germany), I tried it again, and I got a very small offer from Sky Records, which was not enough for Michael. He didn't like it. I would have done it. The percentage was alright. It was quite sad, I mean, until then I didn't realise Michael was so interested in cash. So that was the reason why this didn't happen. My financial backers couldn't understand this attitude. Still now, lying around... It is certainly also a point to discuss again.

THE TAPES

IF So, if it came down to it, the stuff that you and Michael recorded in '86, if Michael and you and a record company could agree, you could possibly have this new Neu! album out?

KD It could be. I wouldn't say a new Neu! album <sup>(it's from '86/'87)</sup> because I have something in mind which would deserve this name. This would be a live concert recording. In the end it's the most simple way, no? Good formation, good programme, and no studio ~~work~~. I see that's all possible now, but I'm sure that it will be at least next Spring <sup>(Spring '95)</sup> before this is all sorted out. But I'm sure it's worth it. But it's so crazy all this, you see.

IF Going back to one of your old groups, Kraftwerk, What are your impressions of them re-hashing all their old stuff again? Why, in your opinion, do you think they are not producing any new music?

KD My opinion? It's the same as it ever was. They never had to. They just do it if they really like it, for whatever reason. Florian became a father which <sup>MAY BE A</sup> quite interesting and time consuming way of life. There was a big break between the first 3 LP's and then came Autobahn. That was the beginning of the end of the development which now ends up in house and techno. For me it is dead music. Maybe I should explain that a bit more but I'm sure you know what I mean. Florian is a fantastic instrumentalist, he is very musical. Ralf is also fantastic. <sup>is it not</sup> They will get too bored, in the long run, by just drossing. I can't imagine that they go on stage with a pack of computers and puppets and doing the same thing again. I couldn't believe that. I wish they are not these kind of guys. It's a strange development. I don't know if one of them had this in mind from the beginning. It would have been Ralf not Florian because he always was the mastermind behind this <sup>(MACHINE -) CONCEPT...</sup>

They still live in Dusseldorf, don't they?

KD Ralf lived in Krefeld. I think he still lives there now. Florian lives in Dusseldorf, if they're not somewhere round the world. Everywhere they go they're still Kraftwerk. I don't see any more important musicians in the last 20 years who were AS influential as they were. And still are!

Michael Rother is certainly not the biggest inventor. He's a very good guitarist. When we made this production in '87 he was at the state of mind that a guitar was - where was guitar? It was just machines, keyboards. It was much work to get one of his guitars - he only got two - out of the corner and have two or three guitar ideas on this stuff. <sup>APPROX. RECORDING</sup> I had finished with the klik-track when we met <sup>ESTABLISHED</sup> them. Without any preconditions everybody brought anything that was useful. Then Michael brought the klik-track again! Also, this time, I found two people to play with us who later became known as Boys In Trouble. I don't know if you know them? Two very gifted, talented people. They were unfortunately too much on the studio musicians trip, you know? I don't know where they are now but they made a good record; I know. <sup>ALSO THEY COULDN'T REBAPT FLORIAN BECAUSE OF THE CLICK - DICTATOR - ANTI - SOUL.</sup>

in '85/'86

IF What sort of music are you listening to these days?

KD What do I hear? Very good question. The birds and the bees and the wind. Yeah! I hear the BBC World Service and it's not really true. They're not into myself. <sup>? WHAT DOES THAT MEAN?</sup> I'm working on the next Die Engel Des Herrn LP. We worked very long periods and made a lot of experiences. For me, it was the first record done completely myself without an engineer. That's a very critical point. We naturally made a lot of mistakes, but I know that, based on this experience, it will be very easy for us, as we did one record in six years, to make six records in one year. It's a bit over exposed but it is a bit like this, you know.

IF It's purely self financed? There's no record company?

KD No record company, but it's not self financed. It's private investors which mainly means my parents and my girlfriend. As simple as that! <sup>TO THEM AND TO A FEW OTHER BOYS AND GIRLS</sup> I OWE (? MEANS: DEBTS) AN AWFUL LOT OF NOT ONLY MONEY.

MARI

P.S. :  
 APART FROM KLAUS (TRUMPET, DR.,  
 + GERHARD NIMBLE, VOX + G.T., HARMONICA,  
 + PE, VOX, G.T. + NOISES, LINE-UP  
 THE HIPPIE-PUNK)  
 CONSISTED OF  
 : KONSTANTIN WIENSTROER, BASS,  
 + DIRK FLADDER SLIDE-GIT.  
 (ON CHA CHA 2000 ONLY THAT THE INTERLUDES  
 MAYBE YOU SHOULD TAKE PLACE IN NOV. '93)

WITH CARE PLEASE

ANOTHER BERRK! PAGE 10 LINE 19: PLAN A FAULT  
 ... YOU CAN PLAN ... SCRATCHED: BERRK! WHICH IS  
 ... I WAS WORKING ON THE 4th.  
 LA O. LP, NOT THE 3rd.

VORSICHT BITTE

P.S. AGAIN: IAN, ON PAGE 5 YOU ASK:  
 "AT IM GRUND?" WITH: "NO, ..."  
 MY ANSWER STARTS "YES" ... LINE 3:  
 IT MUST BE: "YES" ...  
 SORRY: AND: PAGE 10 LINE 3:  
 ... I WAS WORKING ON THE 4th.  
 LA O. LP, NOT THE 3rd.



[30. Aug. 1994]